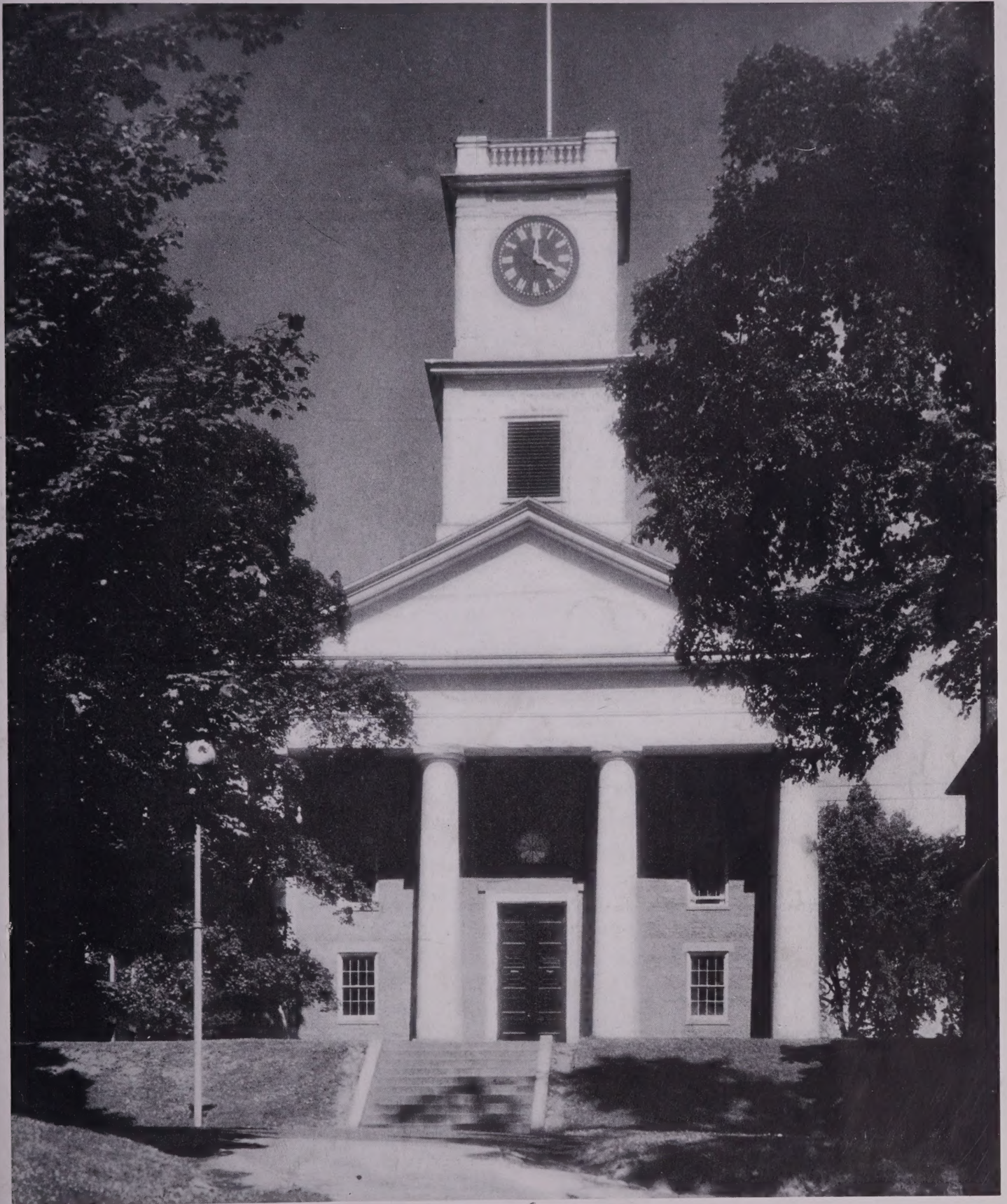


MAGAZINE of ART



THE AMERICAN FEDERATION OF ARTS • WASHINGTON

DECEMBER, 1943

IMPORTANT *News*

for COLLEGE ART PROFESSORS & HIGH SCHOOL ART TEACHERS

Special STUDENT

GROUP RATES

ON THE

MAGAZINE OF ART★

ARE AVAILABLE

★ The Magazine of Art with its many authoritative articles and fine illustrations is indispensable classroom material for students and teachers alike. A Special Educational Service.



TO STUDENTS: Special student group rates are available only through your teacher or school. **TO TEACHERS:** Complete information will be sent to you upon request. In writing, please mention your school, or write on your official letterhead.

THE AMERICAN FEDERATION OF ARTS • National Headquarters: Barr Building, Washington 6

CONTRIBUTORS

LINCOLN KIRSTEIN, now in the United States Army, is consultant on Latin-American art for the Museum of Modern Art.

TALBOT HAMLIN, librarian of the Avery Library, Columbia University, is the author of "Architecture Through the Ages," Putnam, 1940, and "Greek Revival Architecture in America," to be published by Oxford early in 1944.

GUY PENE DU BOIS, whose paintings hang in a number of leading American museums, and whose recent work is on view this month at Kraushaar's, is the author of many critical articles and the book, "Artists Say the Silliest Things," American Artists Group, 1940.

JEROME MELLQUIST is the author of "The Emergence of an American Art," Scribner's, 1942.

ALFRED FRANKENSTEIN is art critic for the San Francisco Chronicle.

DONALD BEAR is director of the Santa Barbara Museum of Art.

PÁL KELEMEN is the author of "Battlefield of the Gods," Allen and Unwin, London, 1937, and "Medieval American Art," Macmillan, 1943.

Next month "What Is American Romantic Painting?", an essay based on the Museum of Modern Art current exhibition, by E. T. Richardson, assistant director of the Detroit Institute of Arts and author of "The Way of Western Art, 1775-1914," Harvard University Press, 1939.

The American Federation of Arts

FOUNDED 1909

OFFICERS

ROBERT WOODS BLISS, *Honorary President*
AGNES RINDGE, *President*
C. C. ZANTZINGER, *First Vice-President*
GEORGE HEWITT MYERS, *Second Vice-President*
GRACE L. MCCANN MORLEY, *Third Vice-President*
LAWRENCE M. C. SMITH, *Treasurer*
THOMAS C. PARKER, *Director and Secretary*

BOARD OF TRUSTEES

To Serve to 1943

Richard F. Bach William M. Milliken
Joseph Hudnut Duncan Phillips
Laurance P. Roberts * Agnes Rindge
Rene d'Harnoncourt

To Serve to 1944

Philip R. Adams Bartlett H. Hayes, Jr.
Sumner McK. Crosby George Hewitt Myers
Juliana Force Charles H. Sawyer *
Lawrence M. C. Smith

To Serve to 1945

Robert Woods Bliss Olive M. Lyford
David E. Finley Grace L. McCann Morley
Daniel Catton Rich Lloyd Goodrich
Paul Parker

Honorary Members of the Board

Florence N. Levy C. C. Zantzinger

* In the Armed Forces.

EDITORIAL BOARD

Lloyd Goodrich, *Chairman*

Alfred H. Barr, Jr. Horace H. F. Jayne
John I. H. Baur Arthur Millier
Donald J. Bear Thomas Munro
Sumner McK. Crosby Daniel Catton Rich
Rene d'Harnoncourt Agnes Rindge
Guy Pene duBois Gilbert Seldes
Talbot Hamlin Harold Van Doren
Bartlett H. Hayes, Jr. Franklin C. Watkins
Joseph H. Hudnut Philip A. Young
Carl Zigrosser

MAGAZINE OF ART

A National Magazine Relating the Arts to Contemporary Life

VOLUME 36

DECEMBER, 1943

NUMBER 8

Johnson Chapel, Amherst, Massachusetts *Cover*
Photograph by Robert W. Tebbs for the Metropolitan Museum's exhibition "The Greek Revival in the United States."

Siqueiros in Chillán. *By Lincoln Kirstein* 282
The Mexican painter's murals are as revolutionary as his politics.

The Greek Revival in America 288
A portfolio of photographs from the exhibition at the Metropolitan Museum, with captions by Talbot Hamlin, who says it was not a "revival" at all.

The Eight at the Brooklyn Museum. *By Guy Pene Du Bois* 292
Commemorating a thirty-five-year-old bombshell.

The Armory Show Thirty Years Later. *By Jerome Mellquist* 298
The nude descends the stairs once more.

"Cooper's Union"—San Francisco's Active Art Center for Service Men.
By Alfred Frankenstein 302
"The kind of men who come here regain their mental and nervous equilibrium quicker than the plain tough guy."

Recent Pictures by Dan Lutz. *By Donald Bear* 304
About the young Carnegie prizewinner from California.

Viewpoints: Dehumanizing the Humanities. *By Pál Kelemen* 308
High time for American art scholars to decide between monasticism and education.

News and Comment 309

New Books on Art: "Santos, the Religious Folk Art of New Mexico."
Reviewed by Sidney Janis 316

Calendars
December-January Exhibitions, Competitions and Scholarships . . . 318

Index to Volume 36 320

Previous issues are indexed in *Art Index* and *Readers Guide to Periodical Literature*

JOHN D. MORSE, *Editor*

PUBLISHED BY

THE AMERICAN FEDERATION OF ARTS

THOMAS C. PARKER, *DIRECTOR*

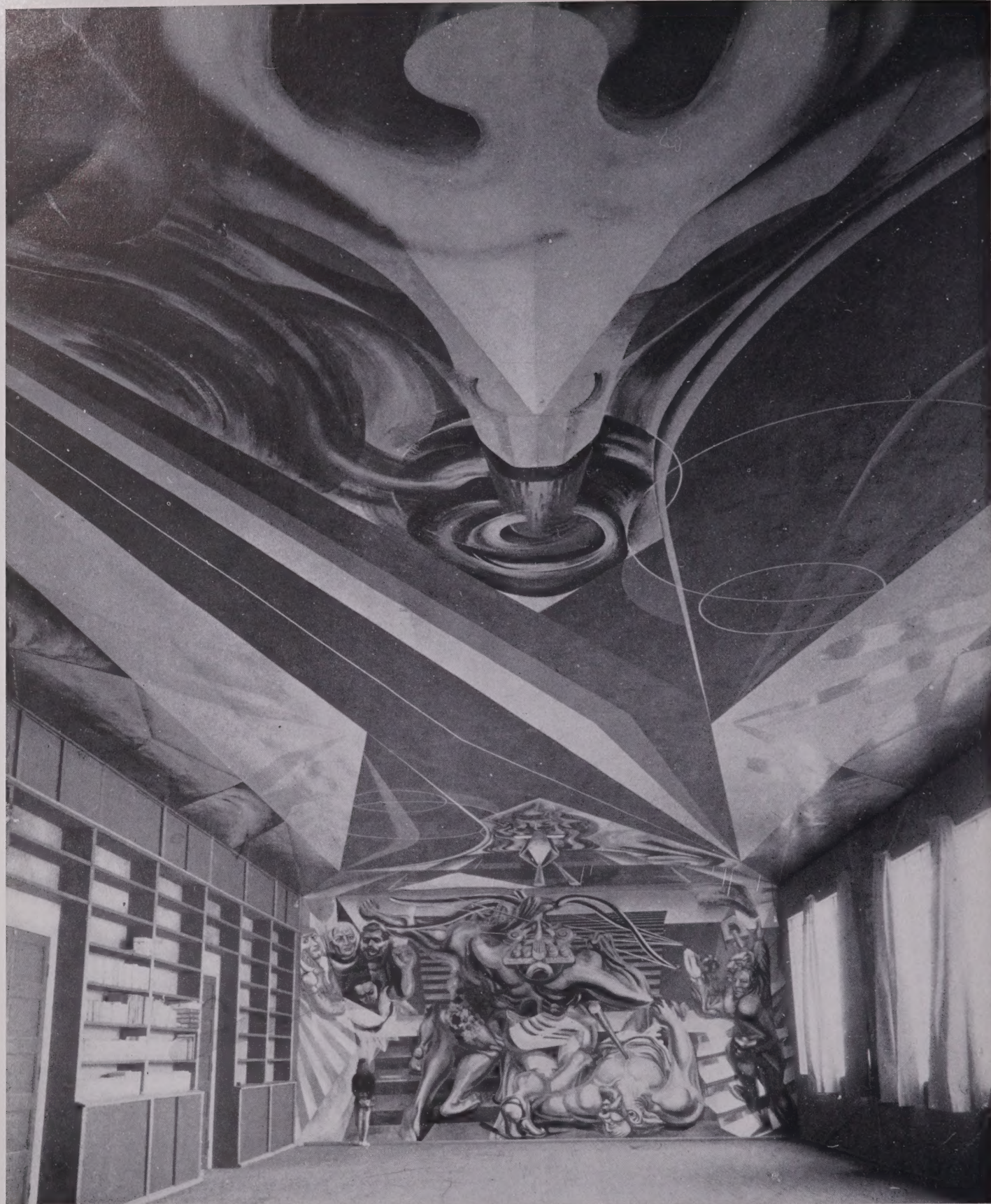
National Headquarters: BARR BUILDING, WASHINGTON 6, D. C.

The MAGAZINE OF ART is mailed to all chapters and members of the Federation, a part of each annual membership fee being credited as a subscription. Entered as second class matter October 4, 1921, at the Post Office at Washington, D. C., under the act of March 3, 1879. Subscriptions: United States and possessions, \$5.00 per year; Canada \$5.50; Foreign \$6.00; single copies 75 cents. Published monthly, October through May. Title Trade Mark Registered in the U. S. Patent Office. Copyright 1943 by The American Federation of Arts. All rights reserved.

All Mss. should be sent to the Editor, MAGAZINE OF ART, 9 W. 54th St., New York City 19. Unsolicited Mss. should be accompanied by suitable photographs (no sepia prints) of first-class quality required to illustrate them, and must be accompanied by stamped, self-addressed envelopes, to insure return. The Editor assumes no responsibility for the return of unsolicited material. Payment is made on publication.

Articles in the MAGAZINE OF ART represent many points of view. We do not expect concurrence from every quarter, not even among our contributors; we believe that writers are entitled to express opinions which differ widely. Although we do not assume responsibility for opinions expressed in any signed articles appearing in the MAGAZINE OF ART, we hold that to offer a forum in our pages is the best way to stimulate intelligent discussion and to increase active enjoyment of the arts.—EDITOR.

Representative for Art Dealers' Advertising: Peter Magill, 625 Madison Avenue, New York City. Telephone: Wickersham 2-0537.



PHOTOS BY ANTONIO QUINTANA

Ceiling and north (Mexican) panel of the murals painted by David Siquieros for the primary school library of Chillán, Chile, September, 1941 to March, 1942. The figure standing at lower left gives an idea of the scale. "The small children in the school . . . call their library "La Sala de Gigantes." They have a rather possessive feeling about this room, which is infrequently open. It is kept locked and the library is more a town than a school institution. Their eyes have not been sufficiently corrupted to be frightened by the possibilities of esthetic violence or bad taste. They have not seen much bad art, because they have hardly seen any art at all. But instinctively they realize it is a designed room, not a brace of framed panels. They take it for what it is intended to be, a continuation of narrative statement which endlessly conducts its visual campaign against the ordinary spectator by its dynamic, almost kinetic movement. Children are fond of giants. To them, giants are not monsters but interesting possibilities, big, lumbering, even friendly. They have understood Siquieros perfectly."

SIQUEIROS IN CHILLÁN

BY LINCOLN KIRSTEIN

THE MOST significant event in contemporary Chilean painting was the arrival of the Mexican painter, David Alfaro Siqueiros, in 1941. This artist, and in many ways the most original of all his national contemporaries, had been three years serving as colonel in the Republican Army during the Spanish Civil War, particularly along the Guadarrama front. Returning to Mexico, he was notoriously connected with events leading to the first assault on the exiled revolutionary, Leon Trotsky, then occupying a house owned by the painter, Diego Rivera, in Coyocán, a suburb of Mexico City. Imprisoned for his role in this affair, after certain events which remain obscure, Siqueiros left Mexico after Trotsky's ultimate assassination, with which outrage he was never directly implicated. His work, since he has been in Chile, is of the first international importance. It cannot fail to have a profound importance on the future of Chilean and Argentine painting. Already young students are starting to paint walls emulating his own at Chillán, and while there was at first, and in some circles still is, a definite antagonism towards his brash exuberance and conscious violence, he nevertheless commands the respect, and indeed fear, of many local contemporary academicians, a surprisingly small number of whom have actually taken the trouble to visit the paintings.

Siqueiros is a fighter, and at the present moment he proclaims himself a personal crusade to destroy easel painting. To hear him talk, the *caballete* (easel) is the fascism of art, this monstrous little square of besmirched canvas, pullulating under the skin of rotting varnish, fit prey for those canny usurers, the speculating picture-dealers of the Rue de la Boétie and Fifty-Seventh Street. It is not only easel-painting against which he fulminates, with its chief function as decorative prestige furniture for a personal and proprietary enjoyment rather than wholesale popular instruction, but also the techniques involving the mediums of oil-painting and true fresco, as well. He, unlike many painters, is entirely comfortable in our highly industrialized era, deeply involved in the latest developments of chemico-synthetic as opposed to traditional craft methods and materials: the development of plastics, new resins and cellulose derivatives, the extension of the retina's capacities by camera, still or motion picture, and the projection, or rather the attack, of psychological reference on the human visual apparatus. He paints in duco, or pyroxylene, with air-brush, knife, thumb, or brush, on composition surfaces curved to his own version of the Renaissance "golden section," within walls of which no inch, from floor to ceiling, is free from the assault of his technique and imagination.

If Siqueiros were not so able a craftsman and if he did not have to his credit nearly three dozen superb easel pictures and three or four surviving murals, he might easily be dismissed as an eccentric, if not a charlatan. His enemies in Mexico claim he is not a serious artist but a braggart or painter-brigand in the line of Benvenuto Cellini, whose style is simply a melodramatic synthesis of Rivera and Orozco. But Siqueiros knows other painters besides his contemporaries—Mantegna, for example, Blake, and Michelangelo. He has gone to the best of the old schools and has had the luck to be raised in almost the best of the new ones.

On the night of the twenty-fourth of January, 1939, a terrible earthquake shook the southern provinces of Chile, particularly those of Nuble and Concepción. In the important rail-center and market town of Chillán, birthplace of Chile's Washington—Bernardo O'Higgins—at about ten-thirty in the evening, the

shock struck, killing some seven hundred people in a crowded cinema and more than eight hundred more around the town. It was one of the worst civil disasters in South America within memory. In a country where earthquakes that North America would consider of panic dimensions merit hardly a notice, the tragedy of Chillán was estimated a national disaster.

On the twenty-fifth of March, 1942, a trainload of officials rode down from Santiago for the inauguration of Chillán's new primary school, presented by the people of Mexico to the people of Chile. The recent progressive social policies of the two republics have been analogous, and this gesture was a significant one in Latin American politics, particularly if understood against the background of those years in relation to our United States of North America as the invisible catalyst and reagent. For this was also, it must be remembered, the epoch of the Mexican oil expropriations, and our grave difficulties with certain Chilean mining questions. Chillán has now more than half emerged from its ashes. The school, a sensible cement structure with clean modern lines, is a large building, and it is in the big library on the second floor, directly over the central entrance, where Siqueiros' walls are painted.

If you are not an official bound on a special train, but only an ordinary traveler, you will probably arrive at Chillán around quarter past five of a frequently, in winter at least, very wet morning. There are no hotels, and one hardly feels like breaking into either of the two semi-private pensions, one Spanish, one German, at such an hour. There is in fact nothing to do but go into the large, hideous, new, naked church, walk to the market and wait for daylight. In the rambling market are sold many charming objects of popular folk manufacture: the black surfaced Quinchimali pottery of animals, birds and guitar players, similar to Oaxaca ware in Mexico; splendid saddlery with fat stirrups richly carved in wood and metal; heavily chased, clean steel spurs with huge rowels, flashed blue over the silver, which sing when twirled.

Due to a gasoline shortage, there are few automobiles in this fairly remote district, and outlying farmers have revived the ancestral *caleches* and victorias of their fathers' epoch. Rumbling over cobblestones, these coaches give the streets an appearance of a Western movie of twenty years ago, except in place of cowboys, every so often a *huaso*, superbly dressed with his short colored *manta* free to the wind, dashes past on a sturdy creole pony. Or there are old men in huge fur pantaloons-like chaps, spurs clanking on the pavement, wearing the same felt flat sombreros one used to see in the south of Spain. And in fact, as Siqueiros remarked, the whole place with its extraordinary natural elegance of the faces and figures of the men, their short jackets and red sashes, is "*muy Andaluz*"—a kind of forgotten provincial Andalusia, with no remote thought of Indians, or even Americans, north or south, transplanted from the middle of a creole Prosper Mérimée's nineteenth century.

The small children in the school of Mexico at Chillán call their library *La Sala de Gigantes*. They have a rather possessive feeling about this room, which is infrequently open. It is kept locked, and the library is more a town than a school institution. Their eyes have not been sufficiently corrupted to be frightened by the possibilities of esthetic violence or bad taste. They have not seen much bad art, because they have seen hardly any art at all. But instinctively they realize it is a designed room, not a brace of framed panels. They take



The south (Chilean) panel of the Siqueros murals, and two details showing (LEFT) Lautaro, the Araucanian chief who organized his people against the Spanish conquerors and (RIGHT) the double headed figure of Galvarino (raising his arms mutilated by the Spaniards) and Francisco Bilbao, one of the most tenacious of the 19th century Chilean revolutionaries. At extreme right is Bernardo O'Higgins, Chillán's famous son and the creator of Chilean national unity.



it for what it is intended to be, a continuum of narrative statement which endlessly conducts its visual campaign against the ordinary spectator by its dynamic, almost kinetic movement. Children are fond of giants. To them, giants are not monsters but interesting possibilities, big, lumbering, even friendly. They have understood Siqueiros perfectly.

With the acceptance that these paintings are neither wall paper nor the decorative distribution of applied bric-a-brac to break the casual monotony of a given surface by playful placement of form or color, one enters the room from a central door, advances halfway to the large double-hung windows opposite, and then looks either right, at the wall depicting the symbolic history of Chile, or left to the symbolic history of Mexico, and then above at the ceiling which continuously bridges and welds both walls. The paintings are designed to be observed from a floor-track which is the normal traffic of a room, up and down or straight across. As one advances down the axis, toward either wall, one becomes increasingly involved in Siqueiros' confined space. Ideally speaking, perhaps, if the room had been an elliptical sphere, or the interior of an ovoid, rather than an adapted rectangle, and here only, the simulacrum, by force of circumstance, of an ideal sphere,—no space would have been free from his paint, not even the floor underfoot. Actually the walls are painted on masonite panels attached to balanced armatures, as a box within walls. If they had been painted in true fresco on rigid plaster, the next earthquake could dislodge them. But with Siqueiros' foresight and realism towards survival they now may oscillate almost elastically to any but the most apocalyptic temblor. Necessity, imposing its rigid conditions on Siqueiros where he has attempted the approximation of a continuous surface without sharp angles, by pinching in the corners of every wall, by swelling and depressing every large surface on a profile section derived from the golden section, has caused him to risk some of the most valuable and rational experiments in optical illusion since Leonardo da Vinci indicated the camera-obscura.

These optical illusions are not entirely apparent in the photographic documentation of Chillán. The camera, with its absolute physio-chemical eye, does not produce the same angle of tolerance as our human eye. Hence, he has taken into consideration ocular as well as mental or psychological deformation. The visual "corrections" in Siqueiros' planned design are aimed at the retina with its human variability rather than at mechanical reproduction. A still photograph cannot, although a motion-picture camera possibly could, reproduce the abrupt liberation of Siqueiros' forms in space, the Aztec arrows launched at the fiery Cross, the curve in the accordion-pleated backbend of the Aztec archer, or the bloody cross-sections of Galvarino's jewel-like arm stumps, because they exist in the round, in air, independent of flat surfaces. Due to the layers or films of pigment possible to build up, or overlay by air brush, in his duco-pyroxylene technique, in which the hard outlines may receive knife-edges and yet be softened within the area of half a square foot to simulations of soft wool or cotton, Siqueiros has been able to render matter with a kind of mechanized super-realism (though never a bastard realism). In his early work in this medium his critics accused him of a preference for forms and surfaces resembling automobile fenders; but now he can vary and contrast texture and surface as he wishes.

In the Mexican panel, the steps of the synthetic Aztec pyramid in recessive bands (first used by Siqueiros in Los Angeles at the Plaza Art Center, but here perfected) with absolute, mechanically clean edges, annihilate the arbitrarily established bands and bulges in his wall surface. While the



Details of the Chilean panel showing (ABOVE) the head of Recabarren (which appears above the figure of Lautaro in the mural), the leader of the Chilean workers in their fight for independence, and (BELOW) jewels grasped in the hand of the fallen Spanish conqueror shown in lower right on opposite page.



Aztec archer's bow seems to be entirely on a flat surface, actually half of it is painted on the flat ceiling at a forty-five degree angle, above the spectator's head.

This bowman has Siqueiros' own bent eagle's beak. He is a violent and frequently impatient man. He likes to work in duco because it dries quickly and he need not wait the inchworm schedule of workers on lime-wet walls in the traditional true-fresco technique. He has come to duco, not by chance, but by trial and error. After Rivera had painted the Paraninfo Bolivar in encaustic, Siqueiros used encaustic, and later fresco, and in the United States, colored cements. But duco most pleases him, and his mastery of delicate psychological delineation is nowhere more secure than in his hewn head of Juarez (far more powerful than his early, more famous, Zapata), or in the section embracing La Adelita, revolutionary Mexico's *soldadera* heroine (actually a portrait of his wife, Angelica), which section was all painted in less than half a day, at the very moment when the special train from Santiago was puffing into Chillán's temporary railroad station, bringing the guests for the school's opening.

The most striking portion of the overwhelming Chilean panel is in the central double-headed giant, Galvarino, the Araucanian grafted on to Bilbao, Chile's great recent popular leader. The identification of the two figures in time and space is a successful extension of Siqueiros' device, formulated in the same medium, and now in the collection of the Museum of Modern Art entitled, *The Echo of a Scream*, in which a monstrous baby's yelling mouth holds its own screaming infant image. Siqueiros is not here indulging in any of the naive pictographic primer walls of so many other early and late Mexican wall painters. He is making an inscription by asserting a reference, not explaining in primitive syllables why and how such and such a fact is true. Similarly, his identification of the Araucanian chief Caupolican with the labor leader Recabarren is his *statement*, and scarcely a polemical illustration. The superb stiff, double banner grasped in the strongly enlarged hands of Bernardo O'Higgins, Chillán's most famous son, which streams out in one direction as the original flag of Chilean Independence, and in the other as Chile's present standard, coincides with the careful structural deformation of the pinched-in angle of the room's corner, while both converge above the spectator to whip and ripple in the still wind overhead.

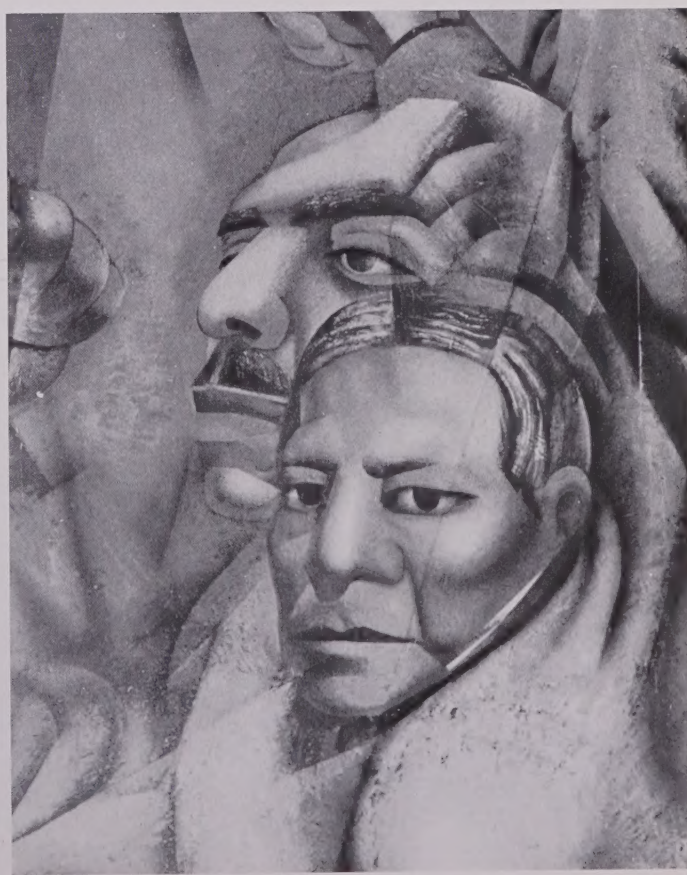
A clever Chilean critic wrote at the time of the unveiling, "These walls scream phonetically." Picasso in his sketches for, if not in the final flat tragic poster of *Guernica*, pioneered in adding an element of aural horror to the nerves of contemporary plastic art. His stricken bull-ring nags scream with the blood-curdling bleat of beasts whose nature it is to be silent. Siqueiros' big central figures in both panels produce the neural impression of mechanical fingernails scratching a monster blackboard. It is not agreeable, nor can it be ignored. Then also, the forms seem almost to commence to stir in their own atmosphere. Arms and legs loom up and out, enveloped in the fumes of their double or multiple exposure. The great Indians breast their way into the room as through a fog. They do not recede up, out and away to let the air through as in the baroque precipitations of the method of Tintoretto or Tiepolo. Instead, hands clutch out from the wall, released arrows stick up and into air as if quivering in space. A spectator, instead of placidly regarding recessive images, is almost physically involved in a violent emergent combat. The flesh of Galvarino's die-stamped knee crushes the Conquistador's forged steel armor, which in turn has shattered an actual glass mirror inlaid into the curving masonite wall, which was then glazed with duco. The Spanish conquerors had used

mirrors to frighten the Araucanians. Here a particular symbol typifies the subject of the whole space—"Resistance to the Invader"—while in the actual painting of this single section one nearly *hears* the broken spell of the Castilian yoke in a crash of fractured glass and shattered metal. Only in the face of Saint Stephen reflected in the limp olive-green armor of the dead Count Orgaz may one find an equal technical mastery of materials, surfaces or psychological association.

Chillán's walls are a satisfactory testimony to Siqueiros' creed of painting, which he wrote as an appreciation of the work of his friend, Orozco-Romero, in 1939: "Good painting, like all good art, is a synthesis of contradictory elements. Of opposed elements that exclude one another and yet fit together and coordinate themselves. It is the rhythm of syncopation; it is the magical fruit born of a pathetic shock; it is the weaving musical fusion of that which is smooth with that which is rough; it is the straight line that strikes against the curve and then breaks into angles; and it is above all the stimulating and active superposition of the physical world over the metaphysical. Namely, of the internal world with the external, of what we can see and touch with what, though existing, yet does not exist. One might say the coexistence, the simultaneity of *metier* with mystery."

In Santiago, one may be told these walls are an accident and not in the least Chilean, whatever that may mean. One may search Chile in vain for a specifically Chilean art except among the popular crafts, and these share an Indian origin stretching to Mexico. One may also be told that these paintings are not mural decoration at all, for in them the walls are destroyed, the strain of intention is embarrassing, the color brutal bad taste, and, that most corrupt of all, they are "propaganda." All this is more a criticism of contemporary painting in that country than of Siqueiros. He has indeed violated the surface of the wall, thereby denying the formulae of the debilitated tradition of Renaissance dilutions since Purvis de Chavannes, which are taught in official art schools all over the world. He has gone against every principle of academic French purism which holds all furniture as decor including painting, and whose single criterion of sensibility had over five years ago become as irresponsible as the French foreign policy. The Mexican's taste is certainly not the comestible *bon gout* of the School of Paris. Politically speaking, however, or from the aspect of "propaganda," the walls are scarcely polemical. Instead, they are rather naive statements of familiar prototypes, erected into a monument, indeed official in their academic iconography, what with all the familiar heroes,—O'Higgins, Balmaceda, Juarez, Hidalgo, and Morelos. The polemic which essentially occupied the artist in this case was propaganda for a technique, and for new ways of rendering and seeing. For here Siqueiros has stated conclusively, though still (due to physical conditions beyond his control) in a manner more primitive than on the walls of the Electrical Union in Mexico City (his work just previous to Chillán) principles of an important new synthesis of plastic elements. In these walls we have none of the complacent generalization of heavy forms and flat surfaces as in the norm of the late Rivera, nor the ecstatic confusion of symbols in whose murky ambiguity Orozco is frequently inspired to his automatic and impressive violence. In Siqueiros, the mastering characteristic is the intelligence. To borrow the categories of constitutional psychology, Rivera is dominantly visceral, Orozco muscular and Siqueiros cerebral. In him everything is reasoned out, worked at, considered, directed. It is a far cry from the romantic naturalism of the Syndicate of the '20's. In Siqueiros we have instead a new classicism, of emotional and lyric realism, non-decorative, anti-exotic, anti-romantic.

The Mexican panel of the Siquieros murals at Chillán and two details showing (LEFT) the figure of Cuauhtemoc, the first popular leader of the Mexican masses against the Spanish conquerors and (RIGHT) the heads of Cardenas and Juarez, his great revolutionary followers.



THE GREEK REVIVAL IN

A CURRENT EXHIBITION and a forthcoming book vividly illustrate the fact that when 19th century America revived the forms of Greek art, its architects and designers were not content merely to copy the past; they created a new style of their own, as these five pages of photographs and captions clearly reveal. Most of the pictures are from the exhibition, "The Greek Revival in the United States," which will remain at the Metropolitan Museum of Art in New York until March 1, 1944. The introduction and descriptive captions were selected by Talbot Hamlin from the manuscript of his book "Greek Revival Architecture in America," to be published early in 1944 by the Oxford University Press, New York. Together, these pages give some idea of the architectural wealth that fills America from New England to the Pacific Coast. And they suggest the more profound truth of both exhibition and book:

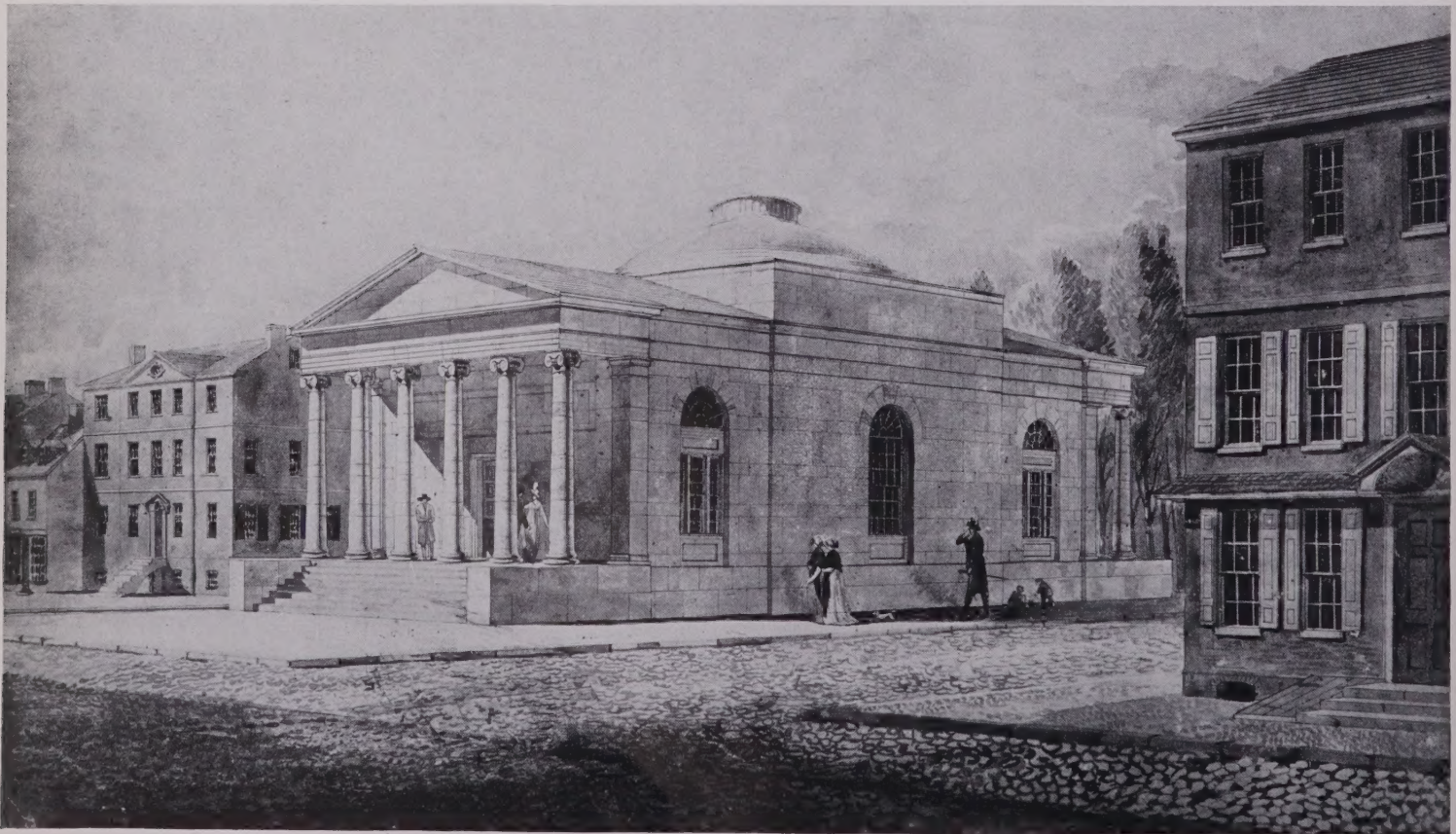
"This new American Greek Revival, which thus received in Latrobe's work such a distinguished start, is not truly a revival at all. Greek details are used, but imitation of Greek building forms is conspicuously absent. . . ."

"The period of the 1820's and 1830's was in many ways unique in the history of America. The balance between a growing industrial system and an expanding agriculture was still held in some sort of equilibrium. The settlement of the new lands west of the Alleghenies, which was progressing with extraordinary rapidity, had outlived the wave of land speculation that succeeded the American Revolution, and had not yet embarked on the new and disastrous era of speculation that was

to follow the Civil War. The settlers were mainly men of solid eastern background, many of them with considerable literary culture; and the new settlements which they were building were furnished with academies and even colleges almost as soon as they had their city halls and courthouses. Industrial development in the East was sufficient to keep alive inventiveness and to furnish a sound economic basis for an extraordinary urban development. It had not yet, however, reached that rapidity of growth which destroyed standards almost before it had achieved them; in construction the era of jerry-building was still in the future. . . ."

"Such was the culture, such the conditions, in which the Greek Revival flowered and of which it was the perfect expression. A culture learned, founded on classic myth, classic literature, classic art. A culture perhaps more completely aesthetic than any American culture before or since. A culture flowering lustily in hundreds of local centers and not yet centralized in the big cities. A culture radical, libertarian, experimental, eagerly searching for American expression. A country rich, expanding, not yet densely populated; a country with its agriculture and its growing industry still in fundamental balance. A country with growing towns and cities, new-blossoming farms; a country pressing ever westward and demanding an amazing amount of building of every kind. . . ."

"Is it strange, in such a culture and such a country, that the Greek Revival flourished and with all its variations produced an architecture alive, native, gracious, and sensitive, and towns that are delightful in their quiet harmony?"



AMERICA

Corn capitals designed by Benjamin Latrobe in 1807 for the vestibule of the Senate Chamber, Washington. Photo from the Metropolitan's exhibition "The Greek Revival in the United States."

"Delightful as are his Greek details, Latrobe nevertheless did not hesitate at Jefferson's suggestion to create new and American orders, based on the tobacco and the maize, for the United States Capitol. . . . Latrobe's new orders made a tremendous stir at the time, and admiration for them was widespread—a sufficient comment on the current desire to develop new and American architectural forms. Even the supercilious and critical Mrs. Trollope was impressed. In her *Domestic Manners of the Americans* she writes:

"'In a hall leading to some of these rooms, the ceiling is supported by pillars, the capitals of which struck me as peculiarly beautiful. They are composed of the ears and leaves of Indian corn, beautifully arranged, and forming as graceful an outline as the acanthus itself. . . . A sense of fitness always enhances the effect of beauty. I will not attempt a long essay on the subject, but if America, in her vastness, her immense natural resources, and her remote grandeur, would be less imitative, she would be infinitely more picturesque and interesting.'"

Drawing (1798) by Benjamin Latrobe for the Bank of Pennsylvania, built in Philadelphia in 1800. Lent for the Metropolitan's exhibition by the Maryland Historical Society.

"Latrobe's first work in America was the Bank of Pennsylvania in Philadelphia, in 1798. It was not archaeologically conceived, despite its refined Greek Ionic porticoes. It is, on the contrary, a direct and unified conception in which plan, exterior and interior are all controlled by the needs of the problem. It is unlike any bank built before the Revolution, it is unlike any English prototype, and it is certainly unlike any known classic structure."



Cast iron stove made by Stratton and Seymour in New York, 1837-1842, and a page from "The Modern Builder's Guide" by Minard Lafever (1797-1854) published in New York in 1833. The stove is on loan for the Metropolitan's exhibition from the Cooper Union Museum. The engraving is reproduced from the copy of the book in the Avery Library, Columbia University.



"Many grilles are of cast iron, and it is in other architectural elements of cast iron that the enormous imaginative flexibility of the American Greek Revival designers shows most clearly . . . but in all of them the sense of the potentialities of cast iron is supreme."

"As a pure creator of beautiful form—the pure artist in architecture—Lafever was at the time unrivaled. The exquisite character of the plates in his book, their bold modifications of Greek precedent, their controlling sense of artistic restraint and propriety, their sure spotting of ornament—especially the rosettes he loved so much—not only go to show what freedom is included in the term 'Greek Revival' but also reveal Lafever as perhaps the greatest designer of architectural decoration of his time in America. The broad acceptance of his leadership over large parts of America bears witness as well to the general high level of popular taste. To him more than to any other one man is due the clear, inviting quality of the interiors of Greek Revival houses and the crisp, imaginative character of the wood and plaster detail that so frequently accents and beautifies them."



DESIGN FOR A FRONT DOOR.

Stair hall of the Stephen Salisbury house, Worcester, Mass. Courtesy Worcester Museum.

"... The Stephen Salisbury house (1836-1838), now the Worcester Red Cross center, shows a remarkable originality. It has rusticated piers, circular top-floor windows with wreathes, Gothic hood molds over the second-floor windows, and a one-story Greek Doric piazza, all combined into a composition of great unity, simplicity, and charm. Within, its staircase is noteworthy. The first floor has a through hall, of the old Colonial type; the circular stair swings daringly across this, and on the second floor rises into a rotunda with delicate Corinthian columns which support a shallow coffered dome with a central skylight. The effect is graceful, gracious, and original."

A house in Chillicothe, Ohio. Photo by J. T. Frary for the Metropolitan exhibition.

"... In town after town, in Ohio, in Connecticut, in New York, one will find small houses and big houses of the thirties and forties, all with the same 'manners,' the same graciousness of detail and rightness of proportion. Squalidness is so rare as to be sharply noticeable. Big and small houses, yes; but, except in certain areas of the large cities and in shacks and cabins of the purely shiftless, rich and poor houses never."





Wolf Creek Tavern, Oregon. From Talbot Hamlin's book "Greek Revival Architecture in America," Oxford Univ. Press, 1944.

"Straight to the salt water of the Pacific this development proceeded; along the northwest roads to Puget Sound—in the little towns of Oregon and Washington—the earliest buildings beyond mere log shelters, and especially government buildings (post offices, courthouses, and the like), were usually frame buildings with classic and frequently Greek Revival details in cornice and trim and molding . . . [Characteristic is the Wolf Creek Tavern at Wolf Creek, Oregon]."

City Hall, New Orleans, built by James Gallier, 1835-1837. Photo for the Metropolitan exhibition by Tebbs and Knell.

"The city hall, one of the handsomest of its time in the country, also used an Ionic order but one of far larger scale and more impressively handled. Like the St. Charles Hotel the city hall was built of Quincy granite and Westchester marble; although its interior has been too widely and too carelessly altered to allow of any true judgment of its interior effect, its exterior is still one of the most beautiful examples of the smaller Greek Revival public buildings to be found anywhere."

Washington Buildings, Providence, R. I. (1843). Photo loaned for the Metropolitan exhibition by the R. I. School of Design.

" . . . the Washington Buildings . . . by Bucklin, showed what truly urbane yet reticent grandeur the Greek Revival could produce with simple means. Covering a whole block front, this quiet brick row with its granite base and its granite pedimented central pavilion was appropriate and beautiful; it gave promise of a development of urban character and harmony, and of cities that should be architectural throughout instead of merely in spots, which, alas, the future was soon totally to belie."



LAWSON: *Coenties Slip*, oil, 36 x 30. Coll. Margaret L. Nison. "Some museum will, some day, hold a comprehensive exhibition of Lawson's work. He and Glackens are outstandingly the painters of this group . . . its colorists."



THE EIGHT AT THE BROOKLYN MUSEUM

BY GUY PENE DU BOIS

THE BROOKLYN MUSEUM'S exhibition of The Eight could not have come at a more opportune time.

Robert Henri, William Glackens, Maurice Prendergast, John Sloan, Arthur B. Davies, Ernest Lawson, George B. Luks, and Everett Shinn were The Eight. Their original showing was held at the Macbeth Gallery in 1908. It was never repeated like the annual affair of the Ten Americans. But it was more shocking and perhaps more vital, and has been remembered longer than the considerable series held at the Montross Gallery by the older body. John Sloan and Everett Shinn are the only members of the group now living. Shinn has written an introduction to the catalogue of the present show, touching perhaps too lightly on the antagonism with which the 1908 exhibition was received. The stage was certainly not set for it.

The group made researches in Life, and reported their findings with, as we may now think, a quite engaging frankness. The subject had been forbidden for a very long time in the churches and parlors and even the better bar rooms of the day. Life was a conversational taboo. In the galleries art was art and life was life and the twain was never permitted to meet. An inconsolable meeting that one. A top hat hobnobbing with a butcher's straw. A top hat might then have stood at the peak of esthetics, for it is inconceivable that it could ever fall so low as to take on the shapes of life. These men as a body then were condemned for cultivating the ugly. There was some talk of obscenity. This really bad mannered curiosity about life is un-American. The Puritans could practically deny its existence, did, in any case demand a behavior which refused to consider it. While the art of the day used human models it certainly never referred to their being more than politely and rather apologetically alive. The Boston men sat them in parlors where

they were as noncommittal as the ordinary furniture, and kept them safe from arrogant as well as upstart competition with a really decent colonial piece. There was a veneer. Veneer was exactly the thing against which The Eight were in rebellion. To the devil with all disguises made to cover human fallibility. Let's have life in the raw—honest and unafraid. Let's have bold words, unpremeditated statements of truth. And if we must have cosmetics let them be swabbed on with the boldness of one of the Haymarket's big blondes, and worn significantly as a policeman's uniform.

There were few figures in the American paintings of that day and practically none in its etchings. One of the most successful painters of the period, Dwight W. Tryon, covered nature, prudishly, with a morning haze or an evening twilight. The New Hope painters clothed nature's nakedness under a blanket of pristine snow. We as a people were not long away from nature in the raw, and preferred that art, that higher manifestation, make no revealing or over-realistic comment upon it. Art kept its feet well together, after the manner of a Sophie Tucker song of the day, and its mouth properly, if somewhat squeamishly, pursed. The exhibition of The Eight landed like a bomb in this environment. The upset of its triumphant innocuousness and so carefully guarded equanimity was complete. The reaction held elements of hysteria. At least the epithets hurled at the Macbeth Gallery very easily lept over the deadline of propriety. Some people who had never heard about art before heard about it then and gathered, in the hearing, that it had, in a perhaps vulgar way, something to do with life. There was a vitality about those eight men, and while the shocked critics were not for them they were unstinting in the remarks written on their exhibition. Indeed their fame verged on notoriety.



SHINN: *Open Air Theater*, oil, 24½ x 21½. Coll. T. E. Hanley.

JOHN SLOAN: *The Cot*, 1907, oil, 32 x 36. Coll. George O. Hamlin.



All this is rather difficult to believe in the presence of the Brooklyn Museum's repetition, for it approaches as nearly as possible that 1908 show. The pictures seem more engaging, light and gay, even loving in their reports upon life, than anything else. Boys having a good time out in the great world. Boys seeing people with fresh eyes and delighting in their idiosyncrasies—taking character notes, studying ordinary poses: the stance of a man with his foot on the bar rail, the balance, sometimes so precarious, of an ice skater, the riotous abandon of the mob spirit on election night, the tilt of a hansom cab in the swirl of a rainy evening or the long wake of a Staten Island ferry. These men were on an adventure. The enthusiasm with which it was recorded has been but lightly, if at all, dimmed by the passage of three and a half decades. But the boldness and brashness and vulgarity of which it was then accused have gone for good. These pictures are purely and simply delightful. They are the work of a youthful nation, American work. No matter that the incentive, the major part of which came from an older and more sophisticated France, was, as our ignorant isolationists would derogatively have it, imported. Of course our reading and writing and language were also. A renaissance can start with a Giotto in Italy and manage later on to wake up Shakespeare in England. I wonder if that great wave met any prohibitive tariffs on the way to that fortunate awakening.

Surges toward the rediscovery or re-examination of life are never long lived. They come upon the heels of a dying ideology and are supplanted by another. They are never more than tiny intervals, wildcat outbreaks in the long academic sequence of art. Man, in his indolence, likes filing systems and pigeon holes. He prefers the prescriptions which promise infallibility, the modes of procedure which, like examples in mathematics, can be definitely proved. He has always suspected individuals. The crowds in the present day American painting are composed of sheep modeled to conform with the mob spirit. They are pawns of a dominating and certainly demagogical idea. The examination of man as a person carried on by the French impressionists followed a surfeit of empirical majestics, the demigod idea. Let's remove the gold braided panoplies and have a really human look at the man. The little Dutch masters under a semi-democratic form of government did that. The French impressionist figure painters carried their move much further. Manet did it with a sort of bourgeois *bonhomme*, Degas with the coolness of a scientist. Lautrec reported with the disdain and precision as well as the elegance of an aristocrat—relentless.

The eight American painters knew this work well. But they were Americans, and life to them was a rather pleasant and easy affair. And examining it, as I have shown, held all the elements of adventure. Williams Glackens went everywhere covering an endless series of sketch books, taking quick notes in particularly active assemblies. A great boy, that man! A great lover! He had no thought of sociological implications. He couldn't have considered the poet's veil of tears nor been overwhelmed by the viciousness of a Lautrec entourage. He couldn't have sat a moment, smugly weighing the evidence, on a judge's throne. There were too many things to see. Look at the crook in that girl's arm. Look at the pompousness of that delightful little fellow over there and the tilt of the hat on his Junoesque mate. There are no Hitlers in this day. Man went his own way, played his own game. He was not a puppet moved by strings in a maniac's hands. He wasn't even warned to guard his health by the million radios of a national advertiser.

Some day we may return to Glackens's world. It was a good one. And the technique of its recording was good too, for it was made to fully conform with the evidence. Today, with technique the dictator, the subject is first made molten and then poured into the technique's pre-fabricated iron form. Ideologies are in

HENRI: *Far Rockaway*, 1902, oil, 26 x 31¾. Coll. Mrs. Richard S. Perkins. "He talked of art as an interpreter of life, and, with the robust Courbet, had no patience for eclecticism of the Raphael order."

GLACKENS: *Chateau Thierry*, 1906, oil 24 x 32. Coll. Mrs. William J. Glackens. "Glackens went everywhere covering an endless series of sketch books, taking quick notes in particularly active assemblies. A great boy that man! A great lover!"





DAVIES: *Dancing Children*, oil, 42 x 26. Coll. Brooklyn Museum. "Davies was a Welsh American, a mysticist and a symbolist. His songs have neither Prendergast's purity nor Luks' outright sensuousness. They are very precious. They sing of silent far away lands, bathed in other world atmospheres. . . ."

SHINN: *The Hippodrome*, London, 1902, oil, 25½ x 34½. Coll. Art Institute of Chicago. ". . . there is a joyousness in Shinn, a remarkable technical facility. No one, without that facility, could manage the interior of a music hall or theatre with anything like the excitement attending his. There is mastery of an engaging if not profound order."



control. Nature, as well as man, is enslaved. Ernest Lawson sat before her hoping that the rhythms of the song she sang would come to him, inform and inspire the picture he was painting. He was quite simple, a pipe smoking painter, a man with a heart. And when he heard it, which was not infrequently, that really sloppy palette of his could produce miracles—miracles like the *Old Grand Central Terminal* of this exhibition. Some museum, will, some day, hold a comprehensive memorial exhibition of Lawson's work. He and Glackens are outstandingly the painters of this group . . . its colorists. They were all artists. Robert Henri was its spokesman and its inspiration. His reputation will always have a Johnsonian flavor. He talked of art as an interpreter of life, and, with the robust Courbet, had no patience for eclecticism of the Raphael order. Art born of art could be, to him, only a secondary reflection of an original conception, a borrowing closely akin to robbery, a manifestation too far removed from the original source to maintain any validity.

It was difficult to forget Dickens in the presence of John Sloan or the stage with Everett Shinn. I wonder that the affinity between Shinn and Charles Burchfield has remained unnoticed. Both know and use the sensational value of a telling lighting, the gleam in an upper window or the shaft of light shot out from an open door in a dark street. Such lighting can dramatize the ugly silhouette of an ash can or the slinking form of a black cat or lean mongrel. But there is a joyousness in Shinn, a remarkable technical facility. No one, without that facility, could manage the interior of a music hall or theatre with anything like the excitement attending his. There is a mastery of an engaging if not profound order. Sloan in his early paintings was not inordinately clever. He was practically propless. His information gathered at first hand needed no artifices to lend it punch. He did however have a literary turn, an affinity with Dickens, not perhaps the idol of super-literary men, but a powerful welder of stories. A man who could when on the spot quickly and succinctly get the significance of the scene before him. George Luks may have been more sentimental. He was unquestionably more sensuous. In this he outdid all the others of this group. He literally wallowed in paint. His people swim in rich sauces. Their bones are never very prominent. Their fatness is complimented as well as held by the tremendous luxuriance of the atmosphere in which they dwell. New York can have some very clear days. One breathes more deeply in them.

Prendergast and Davies belong with the others only as co-revolutionists. Prendergast built his color harmonies on a framework of people in a holiday environment. Color and design alone do the talking or, shall we say, singing. The songs are light, graceful, charming. The singer must have been, it could not be otherwise, a delightful person. Arthur B. Davies was a Welsh American, a mysticist and a symbolist. His songs have neither Prendergast's purity nor Luks' outright sensuousness. They are very precious. They sing of silent far away lands, bathed in other world atmospheres, occupied by nude females busy, if anyone there could be busy, forming the rhythms of an effortless and languorous dance. But the escape was not always complete for Davies, whose serenities could at times be tortured and at others, when the figures seemed to have entered the mountain range as an afterthought, be defeated by want of coordination. Davies described himself as "perfervid." The word had the touch of rarity which he liked. He spent his life scuttling away from its commonplaces. But he had luck. In England he might have become a Pre-Raphaelite.

The concepts of art certainly change with the time. It is gratifying now to see the work of men who felt quite simply and, as some of the more complex among us might think, childishly, that the artist must interpret life.



(ABOVE) LUKS: *The Little Madonna*, oil, 27 x 22. Lent by the Addison Gallery of American Art. (BELOW) PRENDERGAST: *Ponte Della Paglia*, 1899, oil, 28 x 23. Lent by Phillips Memorial Gallery.



THE ARMORY SHOW

BY JEROME MELLQUIST

IN THIS, the 30th anniversary year of the Armory Show, who recalls the instigators of that event? Who remembers how they toiled for over a year to make it a success? Who even recollects the story?

In 1908, few Americans were aware of modern art. Robert Henri and his group, it is true, had exhibited at the Macbeth Galleries and shocked some of the critics with their straight-forward lunges. And one of the exhibitors in this show—Arthur B. Davies—was always sending to Europe for catalogues on the more exciting contemporaries. Davies also visited a little rebel center on Fifth Avenue—291—where he conversed with its fighting director, Alfred Stieglitz, and admired the first Matisse, as well as Rodin watercolors, shown in this country. Even by 1911, when 291 had also presented Cézanne and Picasso, and Toulouse-Lautrec and Henri Rousseau for their first New York showings, there was no other place to see the moderns.

Meanwhile, a group of artists had taken up arms against their troubles. Meeting periodically in the studio of Jerome Myers, these men (calling themselves the Association of American Painters and Sculptors) were attempting to increase their opportunities for showing. They had no gallery backing; the amalgamation of the Society of American Artists with the National Academy had removed one more possible forum, and they were convinced that if they stood together they might do something. But their purposes were unimplemented and it seemed that their meetings might come to nothing, until somebody suggested that they call in Davies. He immediately vitalized the organization, obtained funds and set forth a program. But he did so upon a condition: that a show already projected for Americans only would be expanded into one embracing all contemporary effort, and, indeed, that it go back as far as the French Revolution in order to get at the roots of what the moderns were doing. The Association consented and the cooperative effort began.

First, it was agreed to send Walt Kuhn, secretary of the organization, to the Continent for an initial survey. He was to round up names, interview possible exhibitors, and report back so as to provide some notion of the scope involved. While waiting for his boat, Kuhn received from Davies a catalogue of an exhibition at the "Sonderbund," in Cologne. Later, in the German city, he saw many Cézannes and Van Goghs, met the sculptor Lehmbruck, and secured various works. But, impressed by the overwhelming dimensions of his assignment, Kuhn cabled back for Davies to come immediately. A week later his chief had joined him in Paris.

Then, in packed and astonishing days, the two chugged back and forth in ancient French taxicabs. They looked up "Alfie" Maurer, pioneer American modernist then living in Paris, chatted with Vollard, and had long discussions with Marcel Duchamp, an elegant and witty contriver of abstractions whom they had met through Walter Pach, who, it seemed, had been cut out for a strategic role. He knew many artists in Paris, he had studied and painted there, he spoke the language fluently, and he knew just where to go for the more experimental currents. Therefore, when the president and secretary of the Association were preparing to leave, they delegated to him the assembling of all further works in Paris, and he did his part there until coming over to supervise the sales end of the show in New York. Then the

This seductive figure, with its fragrance of Botticelli floating over Greek modelling and Gothic naïveté, is haunted by too many beauties from other countries to achieve a vital beauty of its own. . . . Something in us, not our highest, responds to this perversity.—Adeline Adams in *MAGAZINE OF ART*, April, 1913.

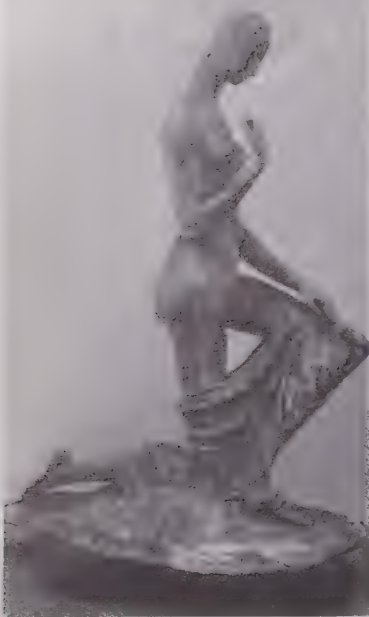
The purposeful exaggerations in *The Kneeling One*, by Wilhelm Lehmbruck, greatly accentuate the lyric grace of the female figure, while the pose is an inspiration.—William Murrell Fisher in *ARTS AND DECORATION*, March, 1913.

Cézanne is truly the great man of the great modern movement.—Guy Pene du Bois in *ARTS AND DECORATION*, March, 1913.

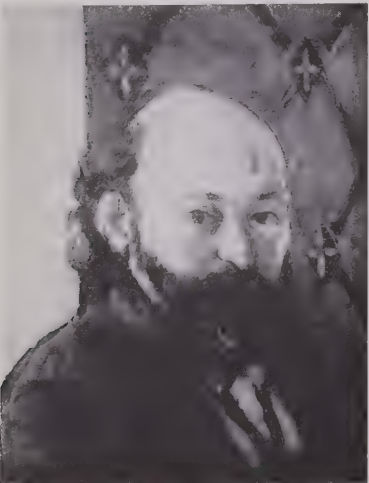
Cézanne never quite learned his trade.—Royal Cortissoz in the *HERALD TRIBUNE*.

It may be said that Mr. Cortissoz, alone of his fellows, has given some lucid idea of the tendencies, at least, of this so-called new art.—*ART NEWS*, March 1, 1913.

The March number of "Arts and Decoration" is devoted entirely to the International Exhibition of Modern Art at the 69 Regiment Armory. The issue is well compiled and printed, and contains a series of descriptive and attempted explanatory articles copiously illustrated, by Arthur B. Davies, Guy Pene du Bois, John Quinn, W. J. Glackens, Frederick James Gregg, William M. Fisher, Jo Davidson and Mabel Dodge, on the exhibition, with an introduction by Van Gogh. The edition, while the wisdom of devoting an entire issue of an art magazine at this period of so crowded a season, to even so important an event as the Armory display, may be questioned, is most creditable, and although none of the writers throws any discernible light on the meaning of the foreign "Cubist" and "Futurist" exhibitors, their attempt to make it intelligible to the many art lovers outside the walls of Bloomingdale, is commendable.—*ART NEWS*, March 1, 1913.



LEHMBRUCK: *Kneeling Figure*



CÉZANNE: *Self Portrait*



REDON: *Flowers*

30 YEARS LATER

energetic Davies and Kuhn proceeded to London, where they witnessed the second of Roger Fry's Grafton Gallery exhibitions. This provided the last and culminating experience, for suddenly the idea of the show had crystallized. All that remained was to return and put it up.

But no sooner had the busy pair returned to New York, in December, 1912, than Davies had to deal with a truculent objector. Gutzon Borglum, vice-president of the Association, insisted that his kind of sculpture should be included. This could not be permitted, so Borglum was ousted. Then a volunteer group of publicists was engaged. Led by Guy Pène du Bois and James Gregg, they soon had plastered the town with notices leading one to expect that a combined version of Barnum and Bailey's and the Ringling Brothers was to visit New York. For many weeks the preparations continued. At last, on February 17, the opening night arrived.

That night can never be forgotten. For one moment the audience paused—then overflow! Exclaiming, shouting, raging, it swept forward; all but engulfing the eighteen cubicles into which the vast modern armory had been divided. And what pictures there were! First, the magnificent line portraits by Ingres, then an example or two by Delacroix, and the threatening Courbet, and that dandy Manet, and all the rest of the Impressionists. Flowerpieces by Redon were present—perhaps too many. And massive compositions by Cézanne. And a handful of Van Goghs. But these were harmless by comparison with the rest. Especially the cubists, all concentrated in a central room where the *Nude Descending a Staircase*, by Duchamp was the chief attraction. It might better have been the cage for a beast. For so the audience—in good part at least—regarded it. "An explosion in a shingle-factory!" exclaimed a busy reporter. Gentlemen, no doubt expecting a theatrical undraping, disappointedly demanded, "But where is the lady?" And diehards growled, "Unadulterated cheek" and "anarchy." Nobody was silent. Nobody confronted pictures, as too often before at American exhibitions, almost as if paying a visit to a graveyard. No, American art was alive at last! People quarreled and scoffed and jabbered. Old critics sneered, young ones rejoiced. The atmosphere was boiling. Emancipation had taken place.

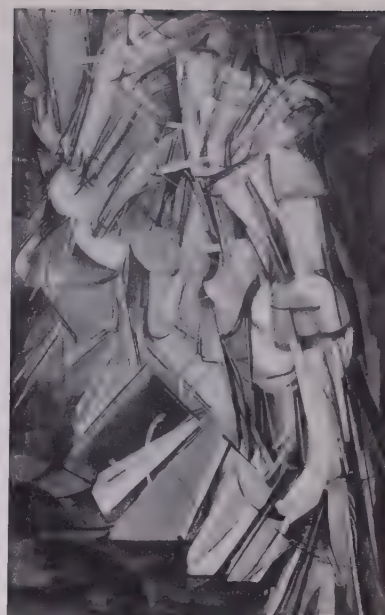
So at least many thought. But a banker, James A. Stillman, was more disturbed. Thoughtfully he said, "Something is wrong with the world. And these men know it." And only eighteen months later all Europe would be exploding in war. These were the premonitory agitations.

Meanwhile, national magazines were devoting colored covers to the "madmen" of the Armory Show. Humorists pecked away or merely snorted. Even dignified publications sagely argued merits and deficiencies. Theodore Roosevelt, on the day of Wilson's inauguration, came to report the show for the *OUTLOOK*. Though apparently flabbergasted by certain more rarefied works, he nevertheless praised the project as an enlivening one and even showed himself more elastic than some of the professionals among the painters and critics.

And how the artists cavorted! They had pine-tree badges made—symbols of freedom. They sprang out upon the smug and laughed at them in the room of the cubists. They saluted the celestial wheelings of Kandinsky and urged Americans to similar illuminations. They pranked like boys on a holiday. Even on closing night they played—snake-dancing through the Armory behind their tall leader, F. Putnam Brinley, while the 69th Regiment Band played "Garry Owen" and young

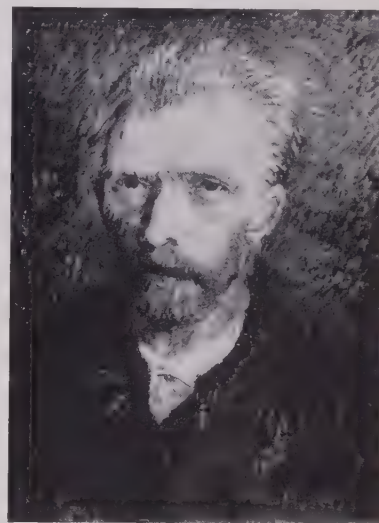
Up to date no one has been able to discover in this curious composition, reproduced herewith, either a figure of any kind or anything that resembles a stairway, and the wonder grows as to how and why the producer of this so-called work of art devised the title for his canvas.

The question has become a burning one, and the *ART NEWS*, moved by many appeals for the elucidation of the mystery—which it frankly acknowledges it cannot solve, herewith offers a prize of Ten (\$10) Dollars to any of its readers or subscribers who can write, in fifty words, a solution of the mystery, adjudged satisfactory by two well-known painters.—*ART NEWS*, March 1, 1913.



DUCHAMP: *Nude Descending a Staircase*. Coll. Mr. and Mrs. Walter Arensberg, Hollywood

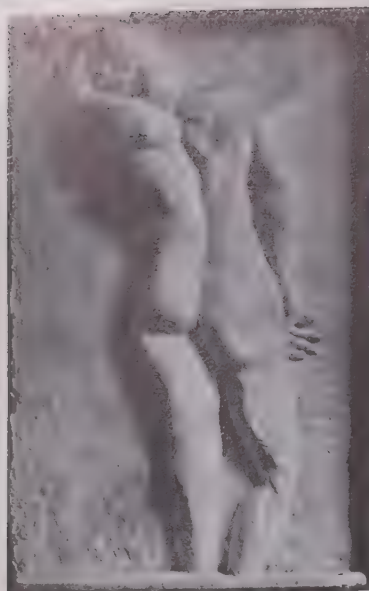
That curious splinter-salad—the descending nude—made an unusually direct appeal to me, for the reason that it came upon me when I did not know it was there—in fact, when I was seeking something else; and, therefore, I would like to state what that appeal was. With my paleolithic bias toward representation fortified by an acquired taste for decoration, I found myself looking at I knew not what. My "emotional response" was rapid, for me. My mind asked, *method-madness? Lost architect?* No! A drift of veneers piled up in the shop of a maker of musical instruments. The idea swiftly brought me the memory of a beautiful old man I once knew, a violin maker. . . . It made me wish to find a human being in the canvas . . . then came a lovely, idyllic memory of the little three-year-old son of a well-known painter, a child who, embarked on a chocolate adventure, really did descend a staircase *nu*, except for a two-sou piece and a small straw hat. Thus far, it seemed to me not a disagreeable picture, when suddenly I observed that I had been painting it myself; the artist had pushed the button . . . and the spectator had done the rest. What was there to do but to laugh at myself, entrapped sentimentalist assuming another person's burden of proof?—Adeline Adams in *MAGAZINE OF ART*, April, 1913.



VAN GOGH: *Self Portrait*

DERAIN: *Window on the Park*. Coll. Museum of Modern Art





MATISSE: *The Back*



AUGUSTUS JOHN: *Two Boys*
MAILLOL: *The Young Cyclist*



"The Nude Lady and the Stairway." (Title of a Cubist picture at the Armory Show.)

Now this is asked on Hudson's banks
And not on shores of Niger;
Our lady's on a stairway placed,
There's no sign of a tiger.

At least the "Cubist" says she is
He who hath so devised her;
No stair nor dame can we discern
And so we're none the wiser.

If "art concealeth art"—why then
This "Cubist" is a master,
For he hath hidden stair and dame
Beneath some brown court-plaster.

Oh—Saints, Madonnas, visions fair,
Of Raphael and of Lippi
Must we forsake Ye—and embrace
Bad dreams by painters
"Dippy?"

Perish the thought—with masters old;
We'll still walk woodlands shady,
Still be inspired by visions fair,
Scat! "Stairway and Nude Lady."

—C. B. in ART NEWS, Feb. 22, 1913.

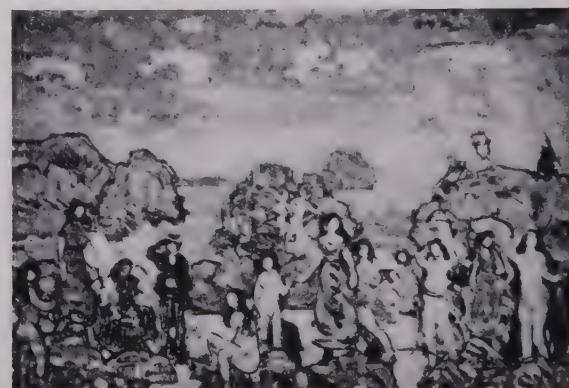
To editor of the EVENING SUN
Awful lack of technique
Awful lot of paint.
Make a cubist picture
Look like what it ain't.
Maurice L. Ahern.
New York, March 6, 1913.

I am afraid that the American section of this exhibition will seem very tame beside the foreign section. But there is promise of a renaissance in American art. — William Glackens in ARTS AND DECORATION, March, 1913.

GLACKENS: *Family Group*



PRENDERGAST: *Summer*



intoxicants had one of the greatest celebrations in American art history. At last the Academy was dead—Up with the Moderns! But John Quinn, the grey and eminent lawyer, and vice-president of the Association, momentarily halted them, saying in the words of the American admiral at Havana, "Don't cheer, boys, the poor devils are dying." Still the jubilation continued. Soon the show was crated up and consigned to Chicago. Later yet it reached Boston.

The immediate aftermath was less encouraging. The excitement over, Davies was left with the bills. One after another the members of the Association resigned. But Davies, getting certain art patrons to assist him, honorably footed every one of the obligations. The much-discussed project of an Oriental exhibition to follow never materialized. And fifteen years later Davies, dying on an Italian hilltop, alone and almost forgotten, must have meditated on the short memories of his own countrymen. Seldom did they connect him with one of his greatest achievements.

Yet certain of his collaborators did carry through in the spirit of the Armory Show. Not only did Walter Pach issue publications on Cézanne, on Redon, on Duchamp-Villon—which championed these men even during the time of the show—but later, in his translation of Elie Faure's "History" and in numerous other books and pamphlets, Mr. Pach continued to point out the earlier, as well as the later, affiliations of the French. Walt Kuhn, also, stood behind many projects to advance modernism in this country, besides pursuing work of his own. And John Quinn, the skillful lawyer and art patron, utilizing the controversial interest in the show, appeared before a Senate committee and subtly argued it into abrogating all tariff duties on art less than twenty years old. Then he built up a collection which has had few parallels among the moderns. Quite as compelling was Miss Lizzie Bliss. A friend of Davies, she devotedly bought works at his instigation and eventually bequeathed a fine collection towards building a museum of modern art. The embattled artists, however, having dispersed, did not renew their fight as an organization. Thus they failed to rout the old guard when they had an opportunity.

Yet as individuals various painters did push through the breach that had been made. John Marin, whose Woolworth Building watercolors induced Frank Jewett Mather to complain about "vertigo," in his review of the Armory Show, found still more challenging experiences of disequilibrium in the years to come. Marsden Hartley, whose still-lives prompted Kenyon Cox, bearded professor and fulminator extraordinary, to object that he showed a "total destruction of the art of painting," had, by the time of his death in September, 1943, been accepted by experts, both old and young, as one of our most capable painters. And Maurice Prendergast would consolidate his researches in the eleven



One of the 18 galleries of the famous exhibition, showing the Lehmbruck and Brancusi. Reproduced from Walter Pach's book "Queer Thing, Painting," by permission of Harpers.

years still remaining to him after the show's conclusion. Even Arthur B. Davies would put on a colored cloak so as to be a modern.

Institutions, too, would amend their practices to fit the new era. While, at first, the Metropolitan Museum would refuse to show—or to buy—the fauves, the cubists, or our American experimenters, in the '40s it would permit more and more of their work to be hung in its galleries. In 1943 the Philadelphia Museum would welcome the A. E. Gallatin Collection of Living Art, which embraced painters even more radical than some of those most ridiculed in the Armory Show. New York would have an entire museum devoted to the art of the last fifty years. Other cities would be establishing their own museums of modern art. In short, the Armory Show would set the pattern for much activity a generation later.

Perhaps some of our men faltered. Perhaps they too often sought to be ambitious Cézannes, or little Picassos, or brighter Matissees. Nevertheless, they painted according to a new order, not an old one—and this indicates the impact of modern life. Unquestionably, certain of our earlier men did undergo a temporary eclipse. Twachtman and Ryder and Chase were virtually overlooked at the Armory Show. Too often they have been neglected since. But this neglect is now being corrected. And eventually it will no longer exist when the Armory Show has been fully assimilated. For then, let us hope, we shall have the emancipation that Davies and his forthright collaborators envisaged.

EDITOR'S NOTE:

For the majority of the photographs reproduced on these pages, and for most of caption material, we are indebted to the librarians of the Museum of Modern Art, who generously turned over to us the Museum's complete file on the Armory Show. It reveals that among the 306 artists represented in the original exhibition of 1,112 pictures and sculptures, seven of The Eight were included, and also the man who writes about them elsewhere in this issue—Guy Pene du Bois. The missing name is that of Everett Shinn. Among the other Americans included in the show were: Edward Hopper, Gifford Beal, Samuel Halpert, Kenneth Hayes Miller, Childe Hassam, Leon Kroll, Bernard Karfiol, Jacob Epstein, John Twachtman, Glenn Coleman, William Zorach, Randall Davey, Jerome Myers, Jonas Lie, William Rimmer, Mahonri Young, Boardman Robinson, and George Bellows. What the file cannot reveal is the identification and disposition of the rest of the 1,112 works of art. Where are they now? Which have stood the test of three decades of time? Which critics were right and which were wrong? Here, it seems to us, is a fine subject for a doctor's dissertation.

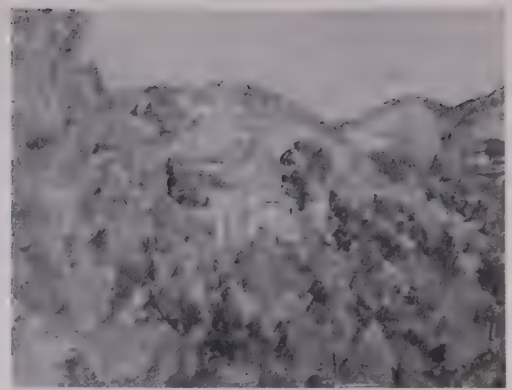
Cézanne is absolutely without talent . . . cut off from the tradition . . . hopeless. — Kenyon Cox in HARPER'S WEEKLY, March 15, 1913.

To return to Matisse—many of his paintings are simply the exaltation to the walls of a gallery of the drawings of a nasty boy. . . . This thing is pathological! It's hideous!—Kenyon Cox in the NEW YORK TIMES, March 16, 1913.

Many people, in literature as in art, look with fear on what is new. They shudder at the idea of any fundamental change. But life means growth, and should mean progress. Growth is shown in the work of the great artists, from Rembrandt to Turner and from Manet and Monet down to Augustus John. Growth is life; stagnation, the failure to grow, is the great tragedy of art.—John Quinn in ARTS AND DECORATION, March, 1913.

He clasped her slender cubiform
In his rectangular embrace.
He gazed on her rhomboidal
charm
With passionate prismatic
face.
He stroked her rectilinear
locks;
Then, with a sound like pry-
ing strips
From off a trapezoidal box,
He kissed her squarely on the
lips.

—PALL MALL GAZETTE.

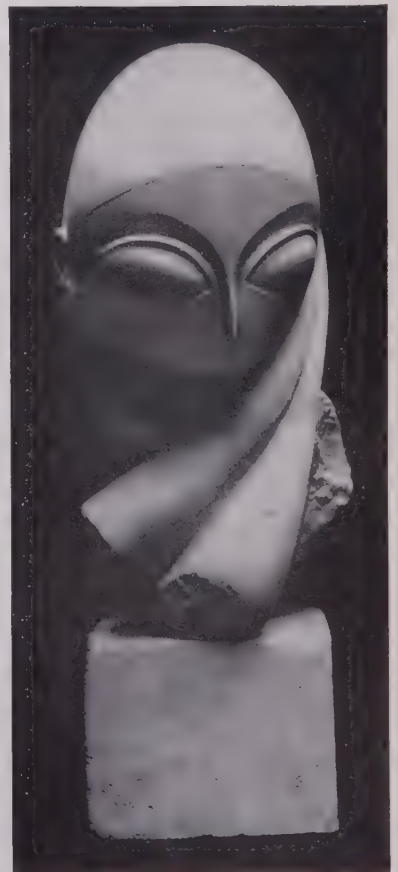


CÉZANNE: *The Poorhouse on the Hill*. Metropolitan Museum of Art. The first Cézanne to enter an American public collection



MATISSE: *The Red Dress*

BRANCUSI: *Madam Pogany*, marble in Philadelphia Museum of Art





Servicemen sketching in the patio of the Arts Contact Bureau, San Francisco. "The painter, composer, architect, violinist, actor or writer in the service would want to meet others of similar interests, both in the armed forces and outside. He would want a place to talk in, and he would want a place for work while off military duty."

“COOPER’S UNION”

SAN FRANCISCO’S ACTIVE ART CENTER FOR SERVICE MEN

BY ALFRED FRANKENSTEIN

AROUND TOWN they are beginning to call it “Cooper’s Union”, which is not a bad name for it at all. Not that Charles Cooper, pianist, of San Francisco places himself in the center of his Arts Contact Bureau. On the contrary, he does exactly the opposite. But he was the first to see the need and place for an institution of this type, which is soon to be made available to other parts of the country.

In some quarters it is still accounted miraculous that the armed forces of the United States, 1943, display a markedly higher degree of interest in and capacity for the fine arts than did the armed forces of 1917-18. But there is really nothing miraculous about it. Since the close of the last war the radio has pounded music, every kind of music, into the American public each and every day. The striking change in the dramatic and pictorial qualities of even the average movie brought about in the last twenty-five years was not effected without some degree of public reaction and interaction, and the growth of instruction in all the arts in all the schools should certainly have had some result. It would therefore be extraordinary if the young men of the 1940’s did not take the fine arts for granted as part of their lives.

Charles Cooper saw this before anyone else did, or at least,

before any one else in San Francisco. In the early months of the war, morale and recreational projects were being set up on the pattern of 1917—in terms of doughnuts and community singing. That was all right as far as it went, but it did not go far enough. Cooper had a hunch that large numbers of artistically minded soldiers and sailors, professionals in civilian life as well as amateurs, would be stationed at camps and bases in the vicinity of San Francisco. Most of them, he knew, would be strangers in a strange community, permitted to come into the city only on short hurried leaves, and that they would be without facilities to get in touch with the artistic life of the town within the time limits of their furloughs and passes. To be sure, concerts and exhibitions might receive publicity in the camps and USO Centers, but that would be only the beginning. The painter, composer, architect, violinist, actor or writer in the service would want to meet others of similar interests, both in the armed forces and outside. He would want a place to talk in, and he would want a place for work during his absences from military duty. Cooper realized what it might mean for a lieutenant who plays the piano to have a piano at his disposal; for a private who painted to have access to an easel; for a writer to have a desk and a day of quiet. Such facilities would at least

prevent these men from going rusty and stale. And an artist of any kind who is able to keep his hand in while in the service would make a better soldier than one who is losing the technique of his peacetime vocation through disuse.

That was the idea, and it worked far better than Cooper thought it would. He was fortunate in having access to an ideal physical set-up for the project—a group of attractive studios on a garden patio in Chinatown, the most exotic and picturesque part of San Francisco. Here the Bureau is open daily and several evenings a week.

In one of the studios, used as a gallery to display art works by men in the service, a life class is held each week, attended not only by former artists and art instructors, but by service men who have never previously held a pencil or brush in their hands. In another studio there are play-reading groups, made up of former actors and embryo actors, and they spend much of their time reading and discussing each other's plays. String quartets assemble regularly, and there are always music and instruments on hand for impromptu trios and the reading of violin sonatas. Much fine vocal talent also is heard by the many service men who come simply to listen and to talk.

The Bureau, then, functions in two ways: first, as an informal center for the activities just described, and second, as a kind of exchange for service men whose needs cannot be satisfied at the Bureau's headquarters. Through the Bureau, such men are directed to participate in activities in the city's art and music schools, and to theater, dance and choral societies; through it local radio stations have provided studios and pianos for private practice; and through it soldiers and sailors have been invited into the homes and workshops of civilian painters, sculptors, architects and musicians for professional and social contacts of all sorts.

The Bureau has repeatedly arranged exhibitions by service men in the San Francisco Museums; has organized many concerts by service men for civilian audiences, and has presented joint Army-Navy concerts for Army and Navy audiences.

The whole-hearted cooperation of San Francisco's artists, musicians, architects, writers, etc., has been largely responsible for the success of the project, claims Cooper. At the present moment, some sixteen months after the opening of the Bureau, about seventy men are served each week and about twenty of these are newcomers.

A recent newcomer, a yeoman in the maritime service, wrote an article for one of the San Francisco papers about what he had seen and done at the Bureau. He was listening, he said, to a group reading a play by Saroyan, and as he sat there "old forgotten dreams came out of the dark corners of my mind, in their thick coating of dust resembling gray ghosts. And I realized this was happening to all of us there. We had put whatever spirit, talent or zest we owned in ice for the duration, and now we saw that that was unnecessary and unwise. You can do that with a Chevvie, but not with that part of you that is sometimes referred to as the soul. You're likely to come back and find that it won't work any more." And this same writer provides an excellent summation, quoted from Charles Cooper himself:

"There was an officer who used to come here who had a chance to study the men as they came back from action. He assures me the kind of men who come here—not the arty-arty men, we don't get many of those—regain their mental and nervous equilibrium quicker than the plain tough guy.

"Maybe it is because they have something to come back to that can't be damaged or wiped out by war. I don't pretend to know, but judging from the response of these men to our activities, it goes without saying that participation in the fine arts will play a more and more important role in the rehabilitation program of our country."



PHOTOS BY CLARENCE E. PAYNE

A quartet of servicemen and a watercolor drawing, Albert, by Ensign Neil D. Thomas, of Chapel Hill, North Carolina, both made possible by San Francisco's Arts Contact Bureau. Said a yeoman in the maritime service after a recent visit to the Bureau, "Old forgotten dreams came out of the dark corners of my mind, in their thick coating of dust resembling gray ghosts. And I realized this was happening to all of us there. We had put whatever spirit, talent or zest we owned in ice for the duration, and now we saw that that was unnecessary and unwise."





"And Jacob dreamed, and beheld a ladder set up on the earth, and the top of it reached to heaven; and he beheld angels of God ascending and descending on it."—Genesis, 28, 12.

DAN LUTZ: *Jacob's Ladder*, 1941, oil, 18 x 36. "His subjects of the negro give us the action symbols and masks moving in the plastic world, and their pantomime is directed by the tools of his trade—the brush and the knife; the choreography by his intention. He has produced a rugged and almost archaic tone poem or color orchestration from these various subjects of the negro, many of which are based upon the art form of the spiritual."

DAN LUTZ: *I Got a Harp*, oil. Awarded third honorable mention and prize of \$200 in the Carnegie Exhibition, "Painting in the United States", October 14-December 12, 1943.



PHOTOS COURTESY DALZELL HATFIELD GALLERIES

RECENT PICTURES BY DAN LUTZ

BY DONALD BEAR

CALIFORNIA is the country of artistic competence. It deals in superlatives. In the realm of watercolor painting each and every individual artist appears omnipotent. There are no terrors of wish fulfilment in realizing pictorial objectives. Panoramic landscapes, still-lives of rich complexity, torch singers, peepholes revealing intimate burlesque, and the serious breath-taking moments of the building of the cinema-drama are recorded. All of these and much more, including propaganda consciousness, the war, the home front and the more remote and rigorous regions of abstraction are daily expressed by the artist. These subjects, along with the good old-fashioned tang of "regionalism" are placed on canvas, washed and stained on paper, and in some instances cut in stone and wood or modeled and cast with an ease that is nearly miraculous. In fact all of this falls only just short of the true miracle.

The problem of the artist isolated from the organized metropolitan centers of art exchange and from the constant flux of truly original creative revolution solves itself in the tension occasioned and continued by what we might call "medium" versus "idea". Fluidic technical ease which results in a kind of pleasant picture-making shorthand is no answer. Neither is the "I have a pain in your heart" school of emotionalism; nor the perfectly balanced Olympian intellectualism. California, and particularly the southern part of it, offers an extraordinary situation in which to study and observe the potentialities of certain aspects of American art history in the making.

Perhaps there are two kinds of painters at large. They both have personality. Most of them have personality outside of their painting—completely outside. The rest, an overwhelming few,

are pursued by this dangerous epithet of the theatre and the cinema almost exclusively within the fortunate limitations of their own art—painting.

Artists are like other people—interesting and dull, good and bad. No one needs to be told when he is being either bored or entertained. Criticism is not an affair of malice or debunking; rather it is an inquiry, a summary, an appreciation, an extension of some of the most salient points of a work of art into another medium. This medium is the medium of thought communicated by words.

Naturally any attempt at criticizing, reviewing, or reporting the work of Dan Lutz would have to take into consideration the fact that this painter has a strange and compelling gift for original expression. As a human being, as a personality, he is quiet and gifted with modest charm. He does not assert himself, except in matters which are deeply abstract. These are his individual and well-felt-out approaches to his own art. He works steadily and hard at his own craft and at everyone else's art, that is to say as a teacher. About him and his work there is an undeviating intensity.

Dan Lutz' work has none of the weariness and non-resilient quality of brilliantly competent painting. Though romantic and rich, and particular to a certain situation of emotional fact, it is not tied to place. In his later canvases he has established with great economy of means a special pattern of emotional shorthand which evokes the dramatic presence of the meaning of his subject matter. The subject matter may be ever so slight: a fragmentary watercolor, a detail, a staccato brush-drawing of a nude or burlesque-girl; again it may be a composition in



DAN LUTZ: *Revival Church*, 1938, oil. "It is not only in his subjects devoted to the saga of the spiritual that Lutz distinguishes himself as a highly individual artist. We must consider his pictorial poems of buildings, of landscape situations, of moods of nature and stark realities of weather."

oil of larger dimensions; always there is drama. Hardly ever can we construe the effect as being theatrical. In the most profound sense Lutz' painting is abstractly good theatre but not of it.

In considering any of Lutz' lyrical compositions based upon negro spirituals and his freshly tempered interpretations of racial mythology, we find an artist minting new symbols from old themes which have been tossed about the garrets of repertoire. His pictures are not fun and frolic, they do not slum, they do not tell fairy tales; their fantasy is cloistered in pigment, and that is the artist's special secret. This remains with him, this use of medium in all of its wealth, vengeance, rawness and dramatic concussion. This world of his is a strange one, and mystic in lyrical potency. His paint gleams with light, seems colored by phosphorescent flame and appears to flash from the very embers of the subconscious. If these pictures were not so truly painterly they would be literary only. From the near remote past one remembers Arthur Machen and his resplendent and necromantic *Hill of Dreams*; but Lutz is more sturdy in body and spirit. Often his colors are harsh, and they ring with raw impact of temper. His subjects of the negro give us the action of symbols and masks moving in the plastic world, and

their pantomime is directed by the tools of his trade—the brush and the knife; the choreography by his intention. He has produced a rugged and almost archaic tone poem or color orchestration from these various subjects of the negro, many of which are based upon the art form of the spiritual.

It is not only in his subjects devoted to the saga of the spiritual that Lutz distinguishes himself as a highly individual artist. We must consider his pictorial poems of buildings, of landscape situations, of moods of nature and stark realities of weather. Strong and strident, good or bad, according to one's emotional reaction, they rhapsodize, accent, point up and irritate as the case may be. He has the ability to take a fact and create a situation that results in art for better or for worse. At any rate one could never neglect a picture such as *The Old Swimming Hole* with its dominant energy of painting, vigorous color and organic vitality. One belongs to the picture, the spectator is a part of it and he is overwhelmed by the miasma of paint symbol which indicates Nature. The same quality of crowding, crawling, ever irresponsible, poisonous and nearly lecherous but certainly destructive Nature may be felt in his canvas *After Midnight*. Here is something charged with emotion, controlled and released, which seems implicit in every

stroke of pigment placed on canvas. Out of the confusion of Nature and the particular subject chosen Lutz wields, paints, and coerces a tensioned result which cannot help but have an effect of violence upon his audience. By purposeful dissonance and the percussion of contrast Lutz arrests his moment of illustration of an excitement; a thing to look at, see and forget; and places it into the permanence of plastic content. He has done many watercolors. They are details, some of them mere fragments, we may call them vignettes. Others are more complete and in most of those that we know there is no compromise. By "compromise" we mean largely the attempt to achieve an effect of illustration no matter how careless and "artistic" the reportage may seem to be. Dan Lutz' watercolors are direct notes, and that does not necessarily imply that they were taken directly from Nature. Some of them are also sustained experiences in his painting, great moments. In either oil or watercolor he can take a section of the orchestra, a string quartet, a moment from the circus, a minute of the carnival, or he can relax and be pastoral; he also may do a portrait of a house with its attendant and more or less unmolested landscape garden. In any event the spectator will have a reaction, violent on the pleasurable side or otherwise. One thing I know, Dan Lutz

does not seek to paint pictures. He works in and with painting. If he occasionally creates a picture which we may care to recognize because it takes a prize, that is in spite of the fact that he is an artist and not because of it.

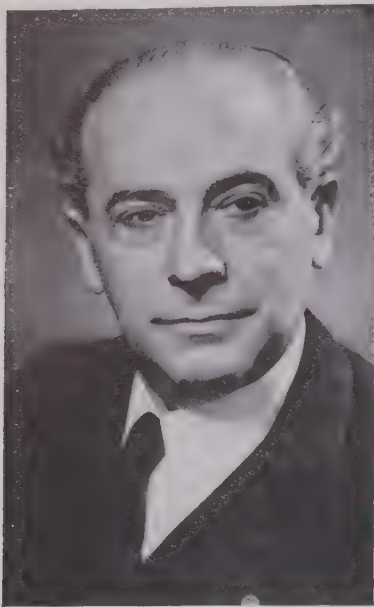
Considering his accomplishment in the field of American painting, Dan Lutz is surprisingly young. He was born in Decatur, Illinois, in 1906. His formal art training was taken at the Chicago Art Institute during 1928-1931. He holds a B.F.A. degree from the University of Southern California. In 1931 he was awarded the James Nelson Raymond European Traveling Fellowship, which he used for the study of various museums and collections. He has been a member of the Fine Arts Faculty of the University of Southern California since 1932, and became the head of the painting department in 1933. During the same year, in the summer, he was visiting instructor in figure sketch and landscape at the Chicago Art Institute. In 1940 he was visiting instructor at the Institute's Summer School of Painting at Saugatuck in Michigan. Dan Lutz has won many prizes, his work is in private collections and museums, and there is always an active demand for his new pictures. As for publicity and serious critical recognition, his painting has stimulated writers and reviewers on both coasts and throughout the country.

DAN LUTZ: *After Midnight*, oil. "The same quality of crowding, crawling, ever irresponsible, poisonous and nearly lecherous but certainly destructive Nature may be felt in his canvas. *After Midnight*. Here is something charged with emotion, controlled and released, which seems implicit in every stroke of pigment placed on canvas."



VIEWPOINTS: Dehumanizing the Humanities

BY PÁL KELEMEN



For more than eleven years Pál Kelemen has watched American art scholarship follow the pattern established in Europe at such universities as those of Budapest, Munich, and Paris, where he himself was a student. And these years in America (East, West, Midwest and South) have convinced him that it is high time our own art scholars make a declaration of intention. Here he tells why. His own recent contribution to American art scholarship in his book "Medieval American Art", a chapter of which we published under the title "Gold for the Kings of Spain" in our issue of April, 1943, before its publication by Macmillan.

THE DESIRABILITY of teaching the humanities is being assailed from many quarters, and, though no defense of the arts is required for the readers of an art magazine, it must be admitted that there is some justification in the attack. Few will deny that there are weak points in the present system which need to be remedied.

Changes have occurred in American museums and university art departments, even since my first contacts with them twelve years ago. They were smaller then and, for the most part, led by representatives of the "old school." Today some museums have remodeled their policies to attract a wider patronage, and numerous university and college departments of archaeology and art-history have been enlarged.

This enlargement, in many cases, came about through a desire to take advantage of the presence of scholarly refugees from Europe and to aid them in re-establishing themselves. Not since the fall of Constantinople to the Turks in mid-15th century has such an exodus of learned men occurred. But at that time the Greek scholars who went from one region of European civilization to another—sometimes as far as Amsterdam or Toledo—remained on the same continent and, to a great extent, in the same cultural atmosphere. Wherever they lived out their lives, they continued to think, speak, and write in Greek.

On the other hand, the scholars who have come over here from Europe during the last decade have been confronted with a much more complex problem. Not only have they had to adjust themselves to another civilization, sometimes shockingly different, but they have had to communicate their ideas in English—a tongue which nowhere on the continent was the second language in use in their profession.

Too often they have been faced with the urgent need to earn a living and frequently have had to accept the position nearest at hand, with little regard for their preferences or inclinations. It is only natural that they tended to form their immediate circle of influence on the rules of discipline on which they were brought up.

Many were in their younger years and had never held leading positions in the "old country." Over there they were, so to speak, curates who would have had to wait ten or fifteen years before any could hope to attain a meager bishopric. Arriving here in America at a time of expansion, many have landed in the seats of bishops and some have made their way into even higher places, where they are voting on policies, the moving impulses of which they can scarcely know or understand. A conflict with loyalties, a struggle with the language and an unaccustomed mode of living

do not induce the mental relaxation necessary to analyze a foreign educational system, to perceive the utterly different aims between American and European university education or the utterly different attitude which must be adopted before achievement can be reached. To grasp fully the line of cultural development in this country, to evaluate its pedagogical shortcomings, and to provide proposals toward new directions are among the greatest problems of American civilization today.

For the last several years the writings of professional art-historians have tended to alienate the public rather than attract it. A recondite style is in the making, of endless meandering sentences, one that hobbles along on the stilts of footnotes, Latin and other foreign quotations, and book titles. The papers of some of the foreign savants here do not improve this situation. Recalling the inspired and lucid style of a Ruskin, a Taine, or a Croce, one asks himself where this method can lead: does it not tend to produce super-sophomores, troubled by *pleonasmus pseudo-eruditus*. The comprehensive and interpretative attitude of those earlier writers is gradually degenerating into one of sterile specialization and fact finding. Today's student of early Italian sculpture or the graduate whose speciality is Dutch painting turns the pages past almost everything that does not refer to his particular field.

MONASTICISM VERSUS EDUCATION

Such preparation might be justified if it concerned only a select group of monastic scholars. But our educational system has to reckon with great numbers and is graduating more and more students into teaching positions where elasticity in approach and simplicity in expression are primary requisites. These young men and women are supposed to bring the arts close to the average person. It is noticeable, however, that the interest of the general public in the arts diminishes as they are turned into "science."

It is regrettable that this same dehumanizing approach is being applied by some of our younger art-historians to the opening field of Latin American art—pre-Columbian, Colonial, and Modern. Various personalities in high educational and research positions in Latin America have spoken with misgiving to this writer of the single-track-mindedness, the lack of individual vision, and the haste of many student visitors from our country.

In former "Viewpoints" both Mr. Low and Mr. Coolidge mention Wölfflin as responsible in part for the present recondite approach. As one who was fortunate enough to sit in the seminars of this great Swiss art-historian, I should like to point out that such expressions as "tectile" and "tectonic" were necessary pioneering terms in an epoch when phrases were being minted for certain ideas. Even in German, Wölfflin is not easy to read, but the ideas were clear in him although they are often clouded in the translation of his works. Wölfflin grew out of the intellectual development of the end of the 19th century in Europe. It was an epoch highly refined, individualistic, and to a considerable degree removed from the great masses. His audience was brilliant and esthetically experienced, discriminating and articulate in its tastes. The situation in the United States today is not similar. Wölfflin's great contribution stands; those are to be condemned who try to force the virtuoso's instrument into inept hands.

There is yet another factor that cannot be overlooked in a discussion of this subject. During the period 1890-1920, various branches of the liberal arts were too often treated in this country with an overdose of sentimentality and insincere but showy emotionalism. The "disillusioned" '20s and '30s have gone to the other extreme, underplaying emotion and developing an easy cynicism, a supercilious satire, an empty pedantry.

Thus various factors underlie the present attack on the humanities. In all too many instances, as they are taught today, they are

(Continued on page 315)

The Holiday Shop at the Metropolitan Museum of Art in New York. On sale for Christmas are cards, books, color prints and casts of sculptures.



NEWS AND COMMENT

Museums and the Christmas Rush

A COUPLE OF MONTHS ago we reported on how the department stores are embracing the art business. Now we have some data on what the museums and galleries are doing about the traditional life-saver of every department store—The Christmas Rush. We got our figures by canvassing the museums and galleries that listed special Christmas doings on the exhibition cards they return to us each month. Out of about 200 cards that came in for December, here is what we found.

The Artists of Today Gallery (Newark, New Jersey) is offering about 50 small works in all media except sculpture at a price range of \$1 to \$35. If a visitor can't decide whether to give an oil or a watercolor, the gallery will give him a special gift certificate for any amount. (Incidentally this gallery will be warm for Christmas—its people are very proud of the \$876 which they netted in their recent Coal Bill Auction.)

The Art Institute of Chicago has a noble suggestion—a Gift Membership in the Institute. They also offer good reproductions of paintings from \$15 to \$32 and a series of Christmas cards. This year there will be a School Children's Christmas Fair—an exhibition and sale of Christmas tree ornaments, puppets, and pictures made by the children of the Chicago Public Schools.

The proceeds of Christmas art sales of "Bazaar Material by European and American Artists" at the Zanesville, Ohio, Art Institute will go to their local hospital. Included are art books for adults and children, prints, ceramics and weaving.

"A Christmas Gallery of Prints" is the title of the show at the Cincinnati Art Museum with over 40 woodcuts and engravings of the Madonna and Christ Child by Old Masters. These prints from the Herbert Greer French Collection include Lucas Cranach's *Frederick The Wise Adoring the Madonna and Child*, Hans Beham's *Madonna and Child*, Andrea Mantegna's *Madonna and Child* and Durer's *The Nativity* and *The Virgin With a Monkey*.

"The Beauty of Christmas in Art" is the title of the exhibition at the San Diego Fine Arts Gallery. There will be a special section interpretative of the Christmas holiday season in the lands of our United Nations.

The Providence (Rhode Island) Art Club is sponsoring its Annual Christmas Exhibition and Sale of Little Pictures, and the Rhode Island School of Design has prepared special calendars featuring reproductions of fine paintings from their collection. The public library in Providence has an exhibition entitled "Christmas in Song, Sketch and Story", which features illustrated stories, poems, plays and carols from the library's book stock.

In addition to the ceramics, wood carvings and jewelry for sale at the Philadelphia Art Alliance, there has just been inaugurated an "Everyman's Gallery". Here it will be possible to purchase paintings, sculpture, etchings, miniatures, ceramics and bronzes at reasonable prices—and this gallery does not close at Christmas time but will offer gifts all through the year. Particular efforts have been made to provide a "homelike" gallery so that the purchaser can get an idea of just how her piece of sculpture or painting will look in her own home. The Alliance sponsors also a special Christmas musicale and Carol Sing for its members.

Christmas shows in New York include paintings and sculpture under \$50 at the Argent Galleries; works by Charlot, Matisse, Picasso, Orozco and Pytlak from \$5 to \$250 at the E. Weyhe Gallery; works by Feininger, Chagall, Klee, Lehbruck, Roualt and Picasso up to \$300 at the Nierendorf Gallery; and the Seventh Annual Holiday Show for the Young Collector at the Perls Gallery with paintings from \$50 to \$400. At the Contemporary Arts Center works are submitted from all over the country for the particular exhibition entitled "Painting for American Homes and Offices, Priced for the Christmas Budget" and including paintings by Bosa, Csoka, Pytlak and Sieven. The Museum of Modern Art has a special



Gortzius Geldorp: *Mevrouw Zum Puetz and Four Daughters*. One of twenty-one Dutch paintings brought from Europe in 1934 by Albert Lestouque, and now being exhibited publicly for the first time at the Chappell House branch of the Denver Art Museum.

"Mother" Moses, 84-year old painter represented by two paintings in the exhibition, "American Primitive Painting of Four Centuries" at The Arts Club of Chicago, November 2 to November 27, 1943.



sale of pictures under \$75 and is opening in its Young People's Gallery a Holiday Circus of Modern Art with a miniature gallery, built to child-scale, of modern paintings with special appeal to children; and a play center where they may draw and paint.

The Metropolitan Museum has a most ambitious Christmas program. In the cheerful and brightly decorated Holiday Shop there are casts of well-known sculptures, books for children and adults, reproductions of paintings, and Christmas cards taken from paintings of the world's great artists, including Rembrandt, Vermeer, Breugel and Leonardo. One group is made up of Chinese paintings and wood-block prints. Among recent museum publications on sale for Christmas are "How Prints Look" by W. M. Ivins, Jr., the portfolio of 20 large silk screen plates of Pennsylvania German Designs, and the museum's new six full-color reproductions of watercolors by Winslow Homer (all for \$2.50). Recorded Christmas music will be played during the holiday season.

The Cloisters, the medieval branch of the Metropolitan, will be decorated for Christmas with evergreens and orange trees, flowering plants and pomegranates. A Nativity group will be arranged in a special setting. Their "Saints and Soldiers" exhibition includes medieval sculpture of saints whose special business it is to protect soldiers and sailors. The figures of the saints are set against richly colored velvets and brocades in the altar-like installation which is lit with large, thick candles. Recordings of medieval music appropriate for Christmas will be played.

That's the total of what the museums told us they were doing about Christmas, the most celebrated event in art. Which is fine so far as it goes, but on the whole it looks like the department stores won't have to worry about losing much of The Christmas Rush.

Michelangelo and Mr. Moses

IT WAS MICHELANGELO, we believe, whose precepts illuminate the sculptural vandalism described in a recent AP dispatch from Washington. One of his tests for a good piece of sculpture was that you ought to be able to roll it down hill and have it come out undamaged. In Washington, according to the AP reporter, "Somebody took home the trigger guard from the long rifle held in the sculptured hands of Stephen F. Austin, Texas hero." And "Ethan Allen's marble sword, broken into six pieces, was glued back together." Had the original commissioners of these works followed Michelangelo's advice and rolled them down hill (even a little one like Capitol Hill) they would have prevented not only these two acts of vandalism but the even greater atrocities committed upon the famous bronze doors of the Senate Chamber, cast by Thomas Crawford about 85 years ago. The dispatch relates that "The slender bronze reins of George Washington's horse have been snatched from the first President's gloved hand; a gallant American captain flourishes only a stubby hilt of a sword as he leads his men in a charge; the bayonets and muzzles of those soldiers' muskets have twisted away and jammed into some visitor's pockets."

Perhaps it is still not too late to apply Michelangelo's test, not only to the statues in Washington but to those in New York City that have so annoyed Mr. Moses—and even to those in every other city in America!

A Letter from John Marin

THE CATALOGUE of the new Marin show at An American Place consists of a list of five oils, nine watercolors, six drawings, and the following letter, which we publish with the permission of Alfred Stieglitz.

Cape Split Maine September 29/1943.

DEAR STIEGLITZ:

Heres to you wherever you be—as for me I am again—in spite of wars—occupying the Ancient Mariners lookout up here on the Cape and I sit and look at the Seas coming up and it gets into my blood—they say that blood and water dont mix but who are they? They say many things

As for painting—I've given that up—I just tie a brush to my fingers and let that old silly brush do the painting

So that now I am a slave to the brush—It even insists that I



There's a Christmas rush on telephone wires, too

Help keep war-crowded
circuits clear on December 24,
25 and 26.

Please use Long Distance
only if it is vital.

War needs the wires—even
on holidays.

BELL TELEPHONE SYSTEM



MOORE INSTITUTE OF ART

SCHOOL OF DESIGN FOR WOMEN
99th Year. Design, illustration, interior decoration, fashion arts, fine arts, advertising, teacher training. B.F.A. in all courses. Photography, puppetry, jewelry, pottery, drafting, woodwork. Residences. Oldest school of art applied to industry. Catalog. 1330 N. BROAD ST. PHILADELPHIA 21, PA.

EARN MONEY PAINTING PORTRAITS



step. Send for free book today.

• No previous training or talent necessary. Unique Stuart System teaches you, by mail, in 11 simple, easy-to-follow lessons, to make excellent charcoal and oil likenesses. Detailed guidance for your every

STUART STUDIOS, Room 8123, 121 Monument Circle, Indianapolis 9, Ind.

Please send me free book and outline of lessons.

Name.....

Street.....

City..... State.....

The ART INSTITUTE of Chicago

Professional School. Fine Arts. Painting. Sculpture. Industrial and Advertising Arts. Fashion Drawing. Interior Decoration. Teacher Training. Degree and Diploma Courses. New term starts January 3. Michigan Ave. at Adams St., Chicago 3, Illinois. Box 111

PENNSYLVANIA ACADEMY OF THE FINE ARTS

First fine arts school in America (Est. 1805)

Professional training in sculpture, illustration, and mural decoration. Also, coordinated course with U. of Pa., B.F.A., M.F.A. degrees. Many scholarships and prizes. Distinguished faculty. Catalog T.

Louise B. Ballinger, Acting Curator

Broad & Cherry Streets

Philadelphia 2, Pa.

David Burliuk

December 20—January 10

A. C. A. Gallery

63 East 57th Street

New York

DURAND - RUEL

Established 1803

19th CENTURY

FRENCH PAINTING

12 EAST 57th STREET, NEW YORK

THE EVENING SUN, THURSDAY, MARCH 20, 1913.

SEEING NEW YORK WITH A CUBIST



The Rude Descending a Staircase

(Rush Hour at the Subway)

Cartoon by Griswold in the NEW YORK SUN, March 20, 1913, inspired by Marcel Duchamp's painting, *Nude Descending a Staircase*, then creating a furor at the Armory Show exhibition. See page 299. Photo courtesy the Museum of Modern Art, N. Y.

give it a good washing after each daubing which is proof enough that I am a slave

This brush has led his slave in some strange places this year and I must confess to many a shock but he has no sympathy—just dont give a damn for my feelings—so that I am just dragged around in these strange places—willey nilley—

Just a thought—

Poor Hartley—to my mind—he produced some things both in his painting and in his writing well worth the preserving

Before leaving home I felt like—well an old critter which may be I am—Up here on the Cape I am beginning to feel my Oats—which maybe I am not entitled to just the same I can give points to some who would know how to chop wood and to build a fire

As for painting pictures I can give points on—what not to do—which covers so much ground that the high spots require much seeking

The only things left up here are well—there is the ground—there are the things that grow on the ground flowers trees and such—There are the ledges—not forgetting the Ocean and a few wild things—birds fishes and animals—Humans they have practically left—and left their vacant houses and they look desolate forlorn and unmeaning

And the work well that may not amount to much either—but in that respect I kind of have a feeling that the woods are full of such

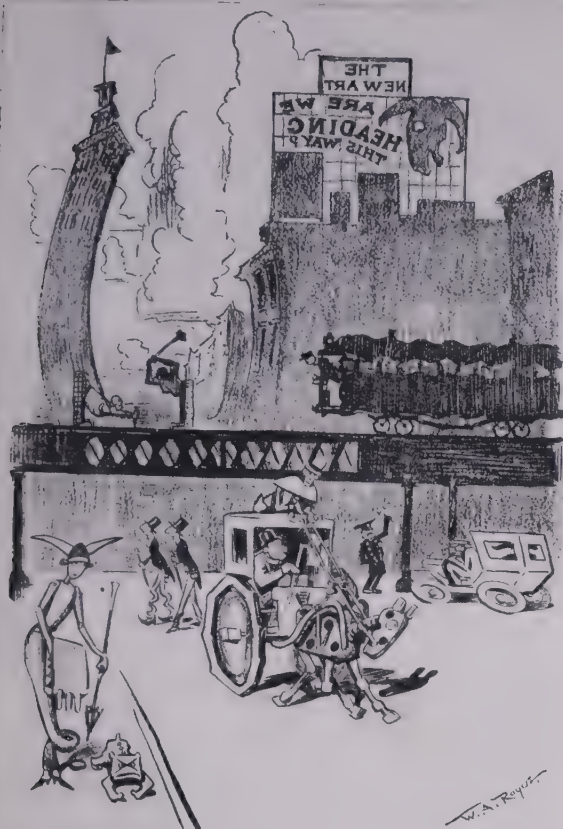
The day is balmy—the sun is warm—the water sparkles

The little purple and gold asters in clumps—beautiful (The earth beautiful) if only those who live on it would behave in some extent

Your Ancient Mariner,

JOHN MARIN.

BITIONS AND SALES * SOCIETY *



NEW YORK STREET AS THE "FUTURISTS" SEE IT

Cartoon by Rogers in the NEW YORK HERALD, February 18, 1913, inspired by the futurist paintings then on exhibition at the Armory Show in New York. See page 298. Photo courtesy of the Addison Gallery of American Art, Andover, Massachusetts.

Pasadena's New Public Gallery

DURING THE SUMMER the city of Pasadena acquired a public art gallery and the Pasadena Art Institute a new home. When Miss Grace Nicholson decided recently to retire from business she offered to give her building, widely known as the Grace Nicholson Galleries, to the city, with the understanding that it should be used as an art museum and operated by the Pasadena Art Institute. The Art Institute, in return, was to take care of certain outstanding obligations which had to be cleared up before the city could legally accept the property. The final arrangement took the form of a 25-year, rent-free lease to the Institute, which gives it great freedom in the management of both the building and the museum. Miss Nicholson retains her own apartment in the building and will be given a reasonable time in which to dispose of her large stock of Chinese goods.

The building is a \$200,000 fireproof structure, in the heart of the business district and only a block from the Civic Center. Its two stories, strongly Chinese in design, contain about 20,000 feet of floor space and enclose a beautiful garden 72 feet long and 47 feet wide; below them is a spacious basement. Several of the rooms have been used for many years for art exhibition; the remainder can be adapted to museum purposes with a minimum of remodeling. At present the Art Institute is occupying only twelve galleries but it will take over additional ones as rapidly as possible. Jarvis Barlow, who has been Director of the Institute for the past eight months, will retain that position; A. B. Ruddock is President of the Board of Trustees.

For Everyone



The Outstanding

Greetings . . .

. . . Los Angeles

STAN P. PORAY

PAINTER • TEACHER

TRAVELER

USES

Grumbacher Finest

ARTISTS' OIL COLORS



FAXON PHOTO

STAN P. PORAY is one of the most important "Still Life" and landscape painters on the West Coast. Art collectors, critics and art writers are anxiously awaiting Mr. Poray's eastern show, announced for February, 1944, in the Grand Central Art Gallery, New York. Having been awarded the First Prize for Still Life, Calif. Art Club, 1938, and twice the special Award of Honor at Springville (Utah) Annuals, his work is still receiving wide acclaim. He is represented in the permanent collections of many Museums, among them the Fogg Museum, Los Angeles Museum, Radcliffe College, etc. Mr. Poray is pictured above with his still life "African Head."

Mr. Poray writes:

"Grumbacher Finest Oil Colors have great body and richness—It is truly the finest product any artist who desires permanency, power and brilliance can use."

STAN P. PORAY.

Send us the name of your local artists' material dealer and we will mail you gratis a monograph with full color plate describing your favorite medium, oil, water color, illustration.

M. GRUMBACHER

Brushes, Colors, and Artists' Material

470 West 34th Street, New York, N. Y.

Early American Primitive Paintings

William & Shephard Mount, Kensett, Hill, Casilear, Cropsey, Neagle,
Peale, Copley, Blakelock, etc.

CHAPELLIER GALLERY

36 West 57 Street

New York



The Gladstone Hotel through its distinction and charm is the choice of American and European Connoisseurs of Art and Good Living. It is within walking distance of all Art Galleries, Exhibitions, Auction Rooms, leading Shops and Theatres.

Single \$5.00, \$6.00

Double \$8.00

Suites \$8.00, \$12.00

Every room with bath.

*Official Hotel Headquarters of The College
Art Association of America*

Hotel Gladstone
114 East 52nd Street, New York



Pottery by Mary and Edwin Scheier in the exhibition "Contemporary New England Handicrafts," at the Worcester Art Museum, October 14 to December 26, 1943. Wooden ladle made by Alfred Rossiter. Linen cloth, "Country Wedding," made by Alice Turnbull.

Man or Machine

THE WORCESTER MUSEUM'S brilliant exhibition of "Contemporary New England Handicrafts" squarely presents a problem that has puzzled many a gallery director—what about the place of handicrafts in a machine age? The encouragement of craftsmen today has for some people too many overtones of William Morris and Elbert Hubbard. For these people the pursuit of handicrafts spells retreat instead of progress, of rebellion against the 20th century instead of acceptance of it. "Why," they ask—"why encourage a man to spend weeks making one chair that he must sell for at least \$25 when he should be designing parts that could be turned out by the hundreds on a machine and assembled in a variety of ways to make chairs for \$5. Machine standardization is the hope of a democratic society, and it does not mean regimentation; it means in-

P I C A S S O

Through December

Pierre Matisse

GALLERIES

41 EAST 57th STREET

NEW YORK

creasing variety." Thus the proponents of the machine—and very convincingly too.

Very true, the organizers of the Worcester exhibition would probably say, but this loses sight of "at least five great values that come to workers through the practice of handicrafts: the economic, the social, the educational, the therapeutic, and the esthetic." In rural areas, where time and space are more plentiful than in cities, many a craftsman uses his tools to increase the family income—a serious business anywhere. "By social value is meant the sense of satisfaction which comes from doing something that another appreciates, and also the pleasure that often comes from doing work together." The educational value can be expressed by the simple fact that well-diggers probably get more pleasure out of drinking water than anyone else—they know where it comes from. The therapeutic value of working with one's hands has surely been sufficiently demonstrated by the Army and Navy in its treatment of wounded men. To amplify the esthetic value the Museum catalogue quotes Dr. Alexis Carrel, "The creations of forms, or a series of sounds, capable of awakening an esthetic emotion, is an elementary need of our nature."

These are the ideas which the Worcester exhibition so brilliantly illustrates with every conceivable kind of craft—from ship models to textiles to stained glass. Even the handsome catalogue reflects the theme, with a type face designed by a Massachusetts craftsman. (Though it was printed on machine-made paper and probably run off on a press powered by an electric motor.)

VIEWPOINTS

(Continued from page 308)

losing their contact with life and the high ideals, inherent in the subject, which should serve as inspiration to the great public. If, in the face of an era which has been called the "century of the common man," the departments of archaeology and art-history want to prove their right to existence, a readjustment in principles, working methods, and style of presentation is necessary. For the civilization of this country the healthy digestion and integration of present-day knowledge in the liberal arts is certainly just as important as a further proliferation into barren minutiae. Moreover, it is futile to devise a new blueprint for the teaching of the humanities after the war, if the coming generation is not prepared from the start for emotional maturity and individual articulateness.

This country is indeed fortunate to have assembled in the last half century a mass of stunning and varied archaeological and art-historical material. By now the native American scholar is uniquely aware of his country's cultural heritage and has a sure knowledge of its psychology; the foreign savant has his great tradition and connoisseurship to contribute; and there is an unparalleled technical apparatus at hand to help them both.

If all can work together, each using the other's best, this country will be able to take over justly and worthily the leadership in the humanities which world conditions seem to have thrust upon it.

CORRECTION

Last month we stated erroneously, in connection with his Viewpoint "The Museum and the Private Collector," that Julius S. Held had lectured at Macy's department store on their collection of old master paintings, thus implying his endorsement of them. Actually, he confined his lectures to the general subject of 17th century Dutch painting. We still congratulate both Macy's and Dr. Held on taking such a forward step in the democratization of art.

JAMES ENSOR

LOAN EXHIBITION

January 4-29

BUCHHOLZ GALLERY

CURT VALENTIN
32 EAST 57th STREET, NEW YORK

MACBETH GALLERY

Established 1892

PAINTINGS BY

AMERICAN ARTISTS

11 EAST 57th STREET NEW YORK

Paintings and Drawings

FLETCHER MARTIN

December 27th
to January 15th

MIDTOWN GALLERIES

A. D. GRUSKIN, Director

605 Madison Avenue (between 57th & 58th Streets) New York

Paintings

"FOR THE HOME"

by

AMERICAN ARTISTS

During December

MILCH GALLERIES
108 West 57th Street, New York

WATERCOLORS

Edward Hopper

THROUGH DECEMBER

Frank Rehn Galleries

683 Fifth Avenue, New York

Near 54th Street

LETTERS

Dear Sir:

Recently I read the book "Personal Revolution and Picasso" by Louis Danz, Longmans, Green and Co., New York, 1941. I found in it not only exact repetitions of many parts from my book "The Nature of Creative Activity", Harcourt, Brace and Co., New York, 1939, but the theory he applies to his explanation of art is in most of the essential parts exactly the same as I have tried to illustrate in the exhibition "Visual and Non-Visual Art Expression" which is being circulated by the American Federation of Arts. Following are a few quotations taken from the first 20 pages of Mr. Danz's book, paralleling some from my own:

Lowenfeld (1939)

In what follows we shall mean by haptic perception the synthesis between tactile perceptions of external reality and those subjective experiences that seem to be so closely bound up with the experience of self—bodily sensations, muscular innervation, deep sensibilities and their various emotional effects. P. 82.

The topic was "you are under an apple tree . . . draw yourself as you are taking the apple from the tree" . . . But in most cases the stretching of the body or the arm was expressed by strong over-emphasis. P. 72.

When we are thinking hard the mouth disappears from our consciousness of the body. P. 31.

Danz (1914)

I found it (in the dictionary). The word haptic it says means actual body experience . . . I broadened it out and stretched it over to include all emotive body happenings which take place inside the body. P. 7.

It is like a child painting her own picture reaching hungrily for an apple. She would make the outstretched arm longer. P. 10.

It is like when I am thinking hard my mouth seems to disappear from my body. P. 10.

We may conclude from this that there is a greater awareness of the body in the dark. P. 69.

I made my (partially blind) pupils draw children who were trying to catch each other and found that in all cases the arm which was stretched out was strongly exaggerated. K. indeed (Fig. 8) detached the catching arm completely from the body, as though he wished to hurl it after the other person. P. 25.

This Van Gogh wrote in a letter to his brother . . . "See how strongly the trunks are rooted in the grounds. . . . I began to paint them with the brush and was unable to bring out the characteristics of the soil . . . I pressed roots and trunks out of the tube. Now they stand in it and grow out of it and have firmly taken root".

Thus I noticed that the schema of the human figure developed by a crippled child was distorted on the side corresponding to its own defect. P. 22.

Hampton Institute,
Hampton, Virginia.

The body actually seems more cumbersome and it is more immediately and more completely present in the dark. P. 7.

Once I saw a painting done by a blind child. It was about a girl chasing a boy and her outstretched hand was trying too hard to grasp his coat. Well that arm was painted about twice its normal length and it had completely left the body and was flying out after the boy. P. 18.

Once Van Gogh wrote to his brother like this: See how strongly the trunks are rooted in the ground. I began to paint them with the brush and was unable to bring out the characteristics of the soil. . . . I pressed roots and trunks out of the tube. Now they stand in it and grow out of it and have firmly taken root. P. 19.

They say it is true always true even if sadly true that the schema of the human body made by a crippled child is distorted on the side of the child's own unfortunate defect. P. 20.

Very sincerely yours,

VIKTOR LOWENFELD.

EILSHEMIUS 1909

SPECIAL EXHIBITION — DECEMBER 6—31

VALENTINE GALLERY

55 EAST 57th STREET, NEW YORK

TRAVELING EXHIBITIONS

FOUNDED



IN 1909

Available beginning January, 1944

MERCHANT SEAMEN'S ART

Seventy paintings by Merchant Seamen of the United Nations, assembled and sponsored by the *United Seamen's Service*. Opening at the Corcoran Gallery of Art, Washington, D. C. and available in February, following showing at the Grand Central Art Galleries, New York.

WAR AND POLITICS IN A DEMOCRACY

Original cartoon drawings for the *Washington Evening Star* by one of America's top-flight cartoonists, depicting humorous as well as serious happenings in the Nation's Capital and world events of the past two decades.

THE WIND THAT SWEEPED MEXICO

A photographic documentary record of the Mexican Revolution, 1910-1942. An unusual story told in an unusual way through the eyes of the new cameramen, assembled by George R. Leighton, Associate Editor of *Harper's Magazine*. Show includes 184 items, with full descriptive labels for each photograph, and is arranged in chronological order and includes many enlargements.

MODERN ARGENTINE PRINTS

An outstanding show of forty examples of the work of the artists of the Argentine brought to this country under the auspices of *The Metropolitan Museum of Art* and recently shown at the Museum.

AMERICAN PAINTING OF TODAY

A group of thirty-five paintings selected from the *18th Corcoran Biennial Exhibition*. Includes paintings by Albright, Zirol, Donato, Liberte, Simkhovitch, Klitgaard, Chapin, Sokole, Binford, and other prominent artists.

BOLIVIAN SCULPTURES

The work of Marina Nunez del Prado being shown in this country under the sponsorship of the *American Association of University Women*.

NILS DARDEL MEMORIAL EXHIBITION

Watercolors and oils of Mexico and Central America by Nils Dardel, one of Sweden's foremost painters. Exhibition being circulated under the joint auspices of *The American-Scandinavian Foundation* and *The American Federation of Arts*.

Bookings not available in early 1944 for the following exhibitions:

ART OF THE ARMED FORCES

MODERN CHINESE PAINTING

CONTEMPORARY WATERCOLORS

"SPEAK THEIR LANGUAGE"

For Information Concerning Traveling Shows

Write to

Helen H. Cambell, *Exhibition Secretary*

THE AMERICAN FEDERATION OF ARTS

Barr Building

Washington 6, D. C.

NEW BOOKS

Santos, the Religious Folk Art of New Mexico. By Mitchell A. Wilder with Edgar Breitenbach. New York, 1943. Marchbanks Press. 49 pages, 64 illustrations. Price \$4.00.

A STIMULATING and instructive experience awaits those who read Mitchell A. Wilder's splendid book on the *santos* of New Mexico. Mr. Wilder is curator of the Taylor Museum of the Colorado Springs Fine Arts Center, which possesses the most comprehensive collection in America of the religious folk art of the Southwest. The book refers primarily to this fine collection, and the author brings a careful research and sensitive understanding to the presentation of both photographs and text. Mr. Edgar Breitenbach collaborated.

The phenomenon of the *santero*, maker of bultos and *retablos*—religious sculpture and painting—came about through an interesting sequence of causes and effects. In 1540 Coronado headed an expedition into New Mexico in search of gold and other treasure. When the venture failed, the Franciscan Fathers who accompanied the Spanish military remained behind to convert Indians to the Catholic faith. Colonization was then encouraged by the Crown, and by early 17th century a religious colony was established in the New World.

Art found its way into the lives of the people through the *padre*. In this isolated community, he participated in the construction of the Church and also furnished it with religious objects of worship made by his own hand. Since every household had to have its patron saint, the laity followed his example by making its own saints. As the use of devotional objects grew, the *santero* came into being.

Although the art of the *santero* actually has been in existence since the 17th century, it was not until the second decade of the 20th century, more than sixty years after it had begun to decline, that it was recognized esthetically. The machine-made *santo* which appeared after mid-19th century spelled its ultimate doom. It is ironic that in 1938, Jose Lopez, the last *santero* to survive, was also overtaken by the machine age, for he died as a result of an automobile accident.

After a concise and informative preliminary text, Mr. Wilder effectively employs the analytical method, accompanying each plate with a specific discussion of the religious iconography represented, as well as its historical evolution, the plastic content, and the effect of environment on the use of materials and development of skills. This method of correlating and juxtaposing text with the work of art under discussion permits a critical treatment which may be supported readily by direct reference.

An important contribution to the understanding of American primitive and folk art, Mr. Wilder's study of the *santos* of New Mexico adds to our fund of cultural lore. While the folk art of which he writes is very different in physical aspect, it varies little in many of its basic generalizations from that of other communities in America. For instance, the Pennsylvania Dutch *fracturs* are as German as the New Mexican *retablos* are Spanish; still both spring from the people and their religious needs; both are in turn archaic or primitive with a predominance of expressive forms in two dimensional space, linear design, sharp color demarcation and absence of chiarascuro. Again, the makers of *santos* are anonymous, as are most of the New England limners, and in each there is a reversion to earlier phases of cultural heritage. Early New England portraitists harkened back to the Elizabethan era. In the *santos*, although complex forms of the Spanish Baroque were originally by the *padres*, when common man took over, his sculpture and pictures were more archaic and closer to the primitive art of medieval Spain.

—SIDNEY JANIS.

For more about *Santos* see Virgil Barker's article in our April, 1943, issue. Ed.

DECEMBER-JANUARY EXHIBITIONS IN AMERICA

This list includes temporary displays. All information is supplied by exhibitors in response to mailed questionnaires.

- ALBANY, N. Y.** *Inst. of History and Art*: Jan. 2: Dolls. Jan. 5-16: Elizabeth Keith Prints. Jan. 5-Feb. 13: Chinese Pigs. and Sculp.
- ALBION, MICH.** *Albion College*: Dec. 20: Contemp. W. Cols. (AFA)
- ALBUQUERQUE, N. M.** *Univ. of N. M.*: Dec. 31: Howard Schleeter Oils. Jan. 3-Feb. 11: Faculty Exhib.
- AMHERST, MASS.** *Jones Lib.*: Dec. 18: Graphic Processes.
- ANDOVER, MASS.** *Addison Gal.*: Jan. 26-Feb. 14: Islamic Art (AFA).
- APPLETON, WIS.** *Lawrence College Gal.*: Dec. 25: Tom Dietrich. Gouaches. Jan. 2-22: Gouaches by Carl Benton Compton on Spirit of Mexico.
- ATHENS, O.** *Ohio Univ. Gal.*: Dec.: Photos from Cleveland Photographic Soc. Jan.: Pts. by Helene Samuel; Wood Sculp. by John Rood.
- ATLANTA, GA.** *Atlanta Univ.*: Jan. 7-20: This is America.
- AURORA, N. Y.** *Wells College*: Dec. 20: Bolivian Sculp. (AFA).
- AUSTIN, TEX.** *Univ. of Texas*: Dec. 18: Tex. Panorama. Jan. 7-30: Boardman Robinson Drws.
- BALTIMORE, MD.** *Mus. of Art*: Jan. 9: Mex. Art Today. Jan. 11-Feb. 9: Vaughn Flannery One-Man Show. Jan. 14-30: Balt. Internat. Salon of Photography.
- Goucher College*: Dec. 15: Roads to Rome.
- Maryland Inst.*: Dec.: Evening Sun Contest Sketches.
- Walters Gal.*: Dec. 17-Feb. 20: Landscape Ptg. Jan. 2-26: Beauty of Greece (AFA).
- BINGHAMTON, N. Y.** *Mus. of Fine Arts*: Dec.: Orig. Illus. by Walter King Stone. Jan.: Eight Syracuse W. Colorists.
- BIRMINGHAM, ALA.** *Pub. Lib. Gal.*: Dec.: Birmingham Camera Club; African Sculp. Jan.: Southern States Art League Exhib.
- BLOOMINGTON, IND.** *Indiana Univ. Art Center*: Dec. 23: Abraham Levin; Regional Bldg. in the U. S. Jan. 3-26: Self-Taught Pts.
- BOSTON, MASS.** *Doll and Richards*: Dec. 6-24: Vladimir Pavlosky W. Cols.
- Guild of Boston Artists*: Dec. 18: Flower Pastors by Laura Coombs Hills. Dec. 31: Pts. of New Eng. by Guild Mem. Jan. 17-29: Charles H. Richert W. Cols.
- Inst. of Mod. Art*: Dec. 28: Speak Their Language Cartoons (AFA). Jan. 5-Feb. 6: Religious Art.
- Mus. of Fine Arts*: Jan. 6: Special Christmas Exhib.
- Pub. Lib.*: Dec.: John Taylor Arms' Etchgs. Jan.: Amer. Prints. Etchgs. and Drypts.
- BROOKLYN, N. Y.** *Brooklyn Mus.*: Jan. 16: The Eight. Jan. 9: Orig. Prints as Gifts. Jan. 23: Work of Talented Children's Art Classes. Jan. 28: Jewelry. Indef.: Amer. Ceramics.
- BUFFALO, N. Y.** *Albright Gal.*: Dec. 31: Appreciation of the Arts.
- BURLINGTON, VT.** *Fleming Mus.*: Dec.: Hobby Show. Dec. 31: Latin Amer. Prints.
- CAMBRIDGE, MASS.** *Fogg Mus. of Art, Harvard Univ.*: Feb. 15: Chinese Sculp.; Egyptian Sculp.; Pts. and Drws. by David and Ingres; Italian 18th Cen. Pts.; Pre-Columbian Art.
- CHAPEL HILL, N. C.** *Person Hall Gal., Univ. of N. C.*: Dec. 31: 7th Ann. N. C. Artists Exhib. Jan. 5-Feb. 9: German Prints. Jan. 17-Feb. 9: African Negro Sculp.
- CHARLOTTE, N. C.** *Mint. Mus. of Art*: Dec. 22: Southern States Art League W. Cols. Dec.: East Indian Art; Madonna Prints; Money Used by Amer. Service Men. Jan.: Soldiers' Pts.; Abstracts by Joseph Albers; Art in Therapy.
- CHICAGO, ILL.** *Art Inst. of Chic.*: Jan. 2: Folk Woodcuts from Poland; Arts and Skills by Convalescent Service Men. Jan. 16: Photos by Alvarez Bravo. Jan. 30: The People of Bali; Group Exhib. Pts. by Brod, Kaganove, Alice Mason and Palumbo. Amer.-British Cartoons (AFA).
- Chic. Gal. Assn.*: Dec.: Ann. Artistic Assoc. Members Show. *Findlay Gal.*: Dec. 15: Julius Delbos W. Cols.
- Mandel Bros. Gal.*: Dec.: J. Wellington Reynolds Oils; W. Cols. by Nae Alshuler, James Eccles and Charles Longabaugh; Pottery by Hazel Hannel. Jan.: Oils and W. Cols. by All-III. Soc. of Art; Silver Etched Pieces by Florence Forster.
- Renaissance Soc. of Univ. of Chic.*: Dec.: Univ. of Chic. Art Dept. Student Exhib. Jan. 8-29: Marli Ehrman Textiles and Pts. by Martyl.
- School of Design*: Dec.: Work by Faculty and Students.
- CINCINNATI, O.** *Taft Mus.*: Dec. 24: Speak Their Language Cartoons (AFA).
- CLAREMONT, CALIF.** *Pomona College Gal.*: Jan. 23: Flemish Masters.
- CLEVELAND, O.** *Mus. of Art*: Dec.: The Christmas Story; Drws. of Rome in 1664 by Lievin Cruyl. Jan.: Detroit Artists; Americans 1943.
- Ten Thirty Gal.*: Dec.: Exhib. and Sale of Works by Cleveland Artists. Prs. Oils. Jan.: Ohio Servicemen Pts. and Drws.; Arts in Therapy.
- CONCORD, N. H.** *N. H. State Lib.*: Jan. 8: Erika Lohman W. Cols. and Prints. Jan. 10-Feb. 15: Brian Truelove.
- COSHOCOTON, O.** *Johnson-Humrickhouse Mus.*: Dec. 26: Marianne Strengell Dusenbury Textiles (AFA). Jan. 1-25: Norman Kent, James Havens and John C. Menihan Prints.
- CULVER, IND.** *Culver Military Acad.*: Jan. 11-Feb. 1: Contemp. Advertising (AFA).
- DAYTON, O.** *Dayton Art Inst.*: Dec.: Circulating Gal. Exhib. Snow in Paint; Story of Punch—W. Cols. Jan.: Local Artists Exhib.; Louis Bouche Oils.
- DEATUR, ILL.** *Art. Inst. and Milliken Univ.*: Dec. 19: Artist in Advertising.
- DELAWARE, O.** *Ohio Wesleyan Univ.*: Dec. 31: W. Cols. by Cleveland W. Col. Soc. Jan. 31: W. Cols. by Sallie T. Humphries.
- DENVER, COL.** *Denver Art Mus.*: Dec. 31: 13th Ann. Exhib. of Denver Artists Guild. Jan. 31: New York in Wartime by Minna Citron. Jan. 12-Feb. 9: Pts. from Latin Amer.
- DETROIT, MICH.** *Inst. of Arts*: Dec. 19: Ann. Exhib. for Mich. Artists. Jan. 15-Feb. 15: Wings Over America.
- DURHAM, N. H.** *Univ. of N. H.*: Dec. 31: Maynard Workshop Prints.
- ELGIN, ILL.** *Acad. Art Gal.*: Dec. 18: Exhibit of Block Prints, Lithographs, Etchgs., Toys and Crafts.
- ELMIRA, N. Y.** *Arnot Art Gal.*: Dec.: 11th Ann. Exhib. of Elmira Artists. Jan.: W. Cols. by George Elmer Browne.
- EL PASO, TEX.** *College of Mines and Metallurgy*: Dec. 15: Kay Finch Ceramics.
- EVANSVILLE, IND.** *Pub. Mus.*: Dec. 26: Children's Work. Dec. 31: 100 Yrs. of Children's Book Illus. Jan. 17: Art Education in Wartime. Jan. 10-22: Streamlined Textbooks.
- FITCHBURG, MASS.** *Art Center*: Jan. 27: Dorothy Skewis Woodcuts and Lithographs.
- FLINT, MICH.** *Inst. of Arts*: Dec. 19: 20th Cen. Portraits. Dec. 31: Silk Screen Prints.
- FORT WAYNE, IND.** *Ft. Wayne Mus.*: Jan. 28: Pre-Columbian and Latin-Amer. Exhib.
- GRAND RAPIDS, MICH.** *G. Rapids Art Gal.*: Dec. 16-Jan. 10: Art of G. Rapids Art Gal. School.
- GREEN BAY, WIS.** *Neville Pub. Mus.*: Dec. 25: Flower Pts. by Maud Mason.
- GREENSBORO, N. C.** *Woman's College of Univ. of N. C.*: Dec. 21: Robert L. Holderman, Drws. and W. Cols.; John Olsen, W. Cols. Jan. 26: Pts. by Contemp. Americans.
- HAGERSTOWN, MD.** *Washington County Mus. of Fine Arts*: Dec. 15: Latin-Amer. Craftwork; South Sea W. Cols. by Louis Macouillard. Dec. 15-Feb. 1: Selected Pts. from Mus. Coll.
- HAMPTON, VA.** *Hampton Inst.*: Dec. 19: Gift and Purchase Plan (AFA). Jan. 7-28: Anal. of Mod. Adv. (AFA).
- HARTFORD, CONN.** *Wadsworth Athenaeum*: Dec. 26: Costume Exhib. Jan. 10: Bambi Celluloids; Christmas Cards; Islamic Art; Salmagundian Exhib. Indef.: Silhouettes.
- HOUSTON, TEX.** *Mus. of Fine Arts*: Dec. 22: Southern States Art League Oils; J. J. Calandria and Chellis Walker Sculp. Jan.: Contemp. Art of the West. Hemisphere; Pts. and Sculp. from Frederick Remington Coll.
- HUNTINGTON, W. VA.** *Marshall College*: Dec. 26: Small Pennell Print Group. (AFA) Jan. 9-30: War and Politics in a Democracy (AFA).
- ITHACA, N. Y.** *Cornell Univ. College of Arch.*: Dec. 12-Jan. 8: Lithographs.
- KALAMAZOO, MICH.** *Inst. of Arts*: Dec.: Julia Thecla, Felix Ruvalo, Charles Sebrer, Morris Graves Pts. Jan.: Darrel Austin Drws.
- KANSAS CITY, MO.** *Robert Keith Gal.*: Indef.: Tomorrow's Masterpieces.
- William Rockhill Nelson Gal.*: Dec. 31: Latin-Amer. Art.
- LAWRENCE, KAN.** *Thayer Mus.*: Dec. 28: Oils by Sidney M. Wiggins. Jan. 28: 40 W. Cols. on Brazil by Robert Lee Eskridge.
- LOS ANGELES, CALIF.** *Dalzell Hatfield Gal.*: Dec. 25: Marcel Vertes Pts.
- Fisher Gal., Univ. of S. Calif.*: Dec.: Chinese Christian Scroll Pts. Jan.: Elizabeth Whitman Pts.
- Foundation of Western Art*: Dec.: 11th Ann. Exhib. of Trends in South. Calif. Art.
- Los Angeles County Mus.*: Dec.: Boris Lovet-Lorski Sculp.; Henri De Kruij Pts.; Soc. for Sanity in Art. Jan. 9: Calif. W. Col. Soc. Jan. 21: Navy in Action.
- Stendahl Gal.*: Dec. 18: Oils and W. Cols. by Alfred Ybarra.
- LOUISVILLE, KY.** *Speed Mem. Mus.*: Jan. 23, W. Cols. by Cleveland Artists.
- LOWELL, MASS.** *Whistler's Birthplace*: Jan.: Pts. by Guild of Boston Artists.
- MADISON, WIS.** *Wis. Union Gal., Univ. of Wis.*: Dec. 29. Emblems of Unity and Freedom. Jan. 19: Make It Yourself by Mem. Union Workshop.
- MANCHESTER, N. H.** *Currier Gal. of Art*: Dec. 26: Drws. by Augustus John. Dec. 22: Road to Victory; Artists for Victory; Poster Exhib. Jan.: Photography, is an Art; Leland Curtis and Celine Baekeland Pts.
- MASSILLON, O.** *Massillon Mus.*: Dec.: I Remember That (Servicemen's Show); Navy in Action. Jan.: Ohio W. Col. Soc. Ex. Pts. by Kirsch, Sorby and Faulker.
- MEMPHIS, TENN.** *Brooks Mem. Art Gal.*: Dec. 27: Artists for Victory. Jan. 27: Cleveland Oils.
- MIDDLETOWN, CONN.** *Wesleyan Univ.*: Dec. 31: Christmas Cards from Pts. of Men in Service; Etchgs. and Lithographs from Assoc. Amer. Artists. Jan.: Walt Disney Originals.
- MILWAUKEE, WIS.** *Layton Gal.*: Jan.: Gerrit V. Sinclair Pts.; Milwaukee Camera Club Ann. Jan. 8: Sketches from North African Front by Louis Powell.
- Mil. Art Inst.*: Dec.: Wings Over America; Hobson Pittman; Gertrude Abercrombie. Jan.: Masterpieces of Print-making.
- MINNEAPOLIS, MINN.** *Minn. Inst. of Arts*: Jan.: Thorne Miniature Rooms; Throne Accessories of Chinese Court: 12th Ann. Salon of Photography.
- Univ. of Minn. Gal.*: Dec.: Guatemalan Textiles; Rivera, Orozco and Siquieros; Reflections of the Amer. Scene. Jan.: Carl Miles Sculp. in Photos; Figureheads and Carvings; Netherlands and Netherland Indies in Peace and War.
- MONTCLAIR, N. J.** *Montclair Art Mus.*: Dec. 26: Soldier Art from Life Magazine Compet. (AFA); Small Canvas Exhib.; Classic Amer. Prints.
- MUSKOGON, MICH.** *Hackley Art Gal.*: Dec. 28: Greater Muskegon Stamp Club Ann.; Prints by U. S. Artists; Religious Pts. Jan.: Honore Daumier; Walt Disney.
- NASHVILLE, TENN.** *Centennial Club*: Jan. 20: People Posed and Unposed (AFA).
- NEWARK, N. J.** *Artists of Today Gal.*: Dec. 24: Christmas Exhib. and Sale. Dec. 27: Jan. 8-W. A. Hughes One-Man Show. Jan. 10-22: Fabian Zaccane. Jan. 24-Feb. 5: George Alan Swanson.
- Newark Art Club*: Dec. 31: Chinese and Russian Art. Jan.: Frederick Ballard Williams.
- Newark Mus.*: Dec. 18-Jan. 16: Artists of Today; Hand-crafts in the Machine Age. Jan. 1-15: Antiques; 19th Cen. Pts. and Drws.
- NEW ORLEANS, LA.** *Isaac Delgado Mus.*: Dec. 19: Modern Chinese Pts. (AFA) Dec. 31: N. O. Art League; Joe A. Richards. Indef.: Modern French Art.
- NEW YORK, NEW YORK** *ACA*: 63 E. 57: Dec. 18: Pts. by Tschachasov. Dec. 20-Jan. 10: Pts. by David Burliuk. *Amer. Brit. Art Center*, 44 W. 56: Dec. 23: Pousette Dart. Jan. 7: Saber. Jan. 11-22: Lintott.
- Amer. Fine Arts*, 215 W. 57: Dec. 23: N. Y. Soc. of Pts. *An Amer. Place*, 509 Madison: Jan. 9: John Marin. Jan.: Recent Pts. of N. Mex. by Georgia O'Keeffe.
- Assoc. Amer. Artists*, 711-5th: Dec. 18: William Schwartz Seven Ages of a Physician. Dec. 20-Jan. 1: James Chapin Pts.
- Argent*, 42 W. 57: Jan. 1: Christmas Exhib. by Natl. Assn. of Women Artists. Jan. 3-15: Dorothy Deyrup Pts.; Kisa Beek Sculp. Jan. 17-29: Anne Beadenkopf Pts.
- Artist*, 43 W. 55: Dec.: Group Show of Pts. and Drws.; Sculp. and W. Cols. from \$15 to \$75.
- Avery Lib., Columbia Univ.*: 1145 Amsterdam Ave.: Dec.: Greek Revival Architect. in America.
- Babeoek*, 38 E. 57: Dec.: Small Pts. by Amer. Artists. Jan.: Pts. by 19th and 20th Cen. Amer. Artists.
- Bignou*, 32 E. 57: Dec.: Raul Dufy and Some of His Contemp. Jan.: Recent Sculp. and Drws. for "The Labors of Hercules" by Ossip Zadkine.
- Brandt*, 15 E. 57: Dec. 15-Jan. 15: John Haley and Everett McNear Gouaches.
- Buchholz*, 32 E. 57: Dec. 24: 75 Selected Prints. Dec. 28-Jan. 15: James Ensor. Jan. 18-Feb. 5: Edward Munch.
- Carroll Carstairs*, 11 E. 57: Dec. 24: Franz Bueb, W. Cols. *Clay Club Gal.*: 4 W. 8th: Jan.: Sculp. by Service Men. *Collectors of Amer. Art*, 106 E. 57: Jan. 3-Jan. 28: Collectors Jan. Group Exhib.
- Contemp. Arts*, 106 E. 57: Dec. 31: Pts. for Amer. Homes and Offices. Jan. 3-21: Leontine Camprubi Pts.
- Cooper Union Mus.*, Cooper Square and 7th St.: Jan. 1: Europ. Backgrounds of Amer. Cult. Hist.
- Douthitt*, 9 E. 57: Jan. 1: Pts. by Old Masters.
- Downtown*, 43 E. 51: Dec. 14-Jan. 18: Amer. Folk Art Coll. of Isabel Carleton Wilde. Jan. 11-29: Ralston Crawford Pts.
- Paul Drey*, 11 E. 57: Indef. Old and Modern Masters; Objects of Art.
- Durlacher Bros.*, 11 E. 57: Jan. 1: Walter Stuempfig. Pts. Jan.: Cady Wells, Pts.
- Durand-Ruel*, 12 E. 57: Dec.: Late 19th and 20th Cen. French.
- Ferargil*, 63 E. 57: Dec. 26: Contrasts Amer. Art. Dec. 13-Jan. 1: Ninett Malvania W. Cols. Dec. 25: Small Sculp. and Little Masters for Christmas. Dec. 27-Jan. 16: James Guy's Recent Work.
- Gal. of Mod. Art*, 18 E. 57: Dec.: French and Amer. Pts. *Grand Central*, 15 Vanderbilt: Dec.: Gordon Grant W. Cols. *Carl Wuerner Pts.* Jan. 11-29: William R. Leigh Pts. Jan. 18-Feb. 1: 2nd Ann. Seamen's Art Exhib. of the United Nations (AFA).
- Arthur H. Harlow & Co.*, 42 E. 57: Dec. 24: Old Masters. *Jacob Hirsch*, 30 W. 54th: Indef.: Works of Art from Classical to Renaissance Periods; Numismatics.
- Kelekian*, 20 E. 57: Permanent: Copric Art in Relation to Mod. Ptg.
- Kennedy and Co.*, 785-5th: John Copley Lithographs; W. Cols. by Rowlandson.
- Kleeman*, 65 E. 57: Jan.: Jon Corbino Pts.
- M. Knoedler and Co.*, 14 E. 57: Dec. 13-Jan. 8: Arturo Sonto.
- Kraushaar*, 730-5th: Dec.: Katherine Sturgis W. Cols. Jan. 3-15: Drws. for Decoration; Jan. 17-Feb. 5.
- Lilienfeld*, 21 E. 57: Dec. 6-Jan. 1: Hubert Landau Pts. Jan. 3-Jan. 22: Halty-Dubé Pts.
- Macbeth*, 11 E. 57: Dec. 24: Rural Vermont—Sylvia Wright W. Cols.
- Metropolitan*, 5th and 82nd: Jan. 12-Feb. 6: Naval Aviation Pictures. Indef.: George Blumenthal Coll. of Middle Ages and Renaissance Art; Maitland F. Griggs Coll. of Italian Pts. Mar. 31: WPA Prints. Jan. 2: Soviet Artist in the War. Feb. 2: Greek Revival in the U. S.
- Midtown*, 605 Madison: Dec.: Doris Rosenthal.
- Milch*, 108 W. 57: Dec.: Pts. for the Home by Amer. Artists.
- Morgan Lib.*, 29 E. 36: 17th and 18th Cen. French Court Fashions.
- Morton*, 222 W. 59th: Dec.: Small Oils and W. Cols.
- Mus. of City of N. Y.*, 5th and 103rd: Jan. 18: Diamond Jubilee of Met. Opera House. Indef.: Fun and Folly in N. Y. Mus. of Costume Art, 630-5th: Dec.: Russian Costumes and Recent Gifts of Asiatic Origin.
- Mus. of Mod. Art*, 11 W. 53rd, Jan. 6: Alexander Calder Sculp. and Constructions. Jan. 9: Marines Under Fire; Children's Holiday Circus of Mod. Art. Feb. 6: Romantic Ptg. in America.
- Mus. of Non-Objective Ptg.*, 24 E. 54: Jan.: Loan Exhib. *New Art Circle*, 543 Madison: Dec.: Israel Litwak.
- Newhouse*, 15 E. 57: Dec.: Pts. by Angna Enters.
- N. Y. Hist. Soc.*, 170 C. Pk. W.: Jan. 5: Ann. Christmas Exhib. of Dolls and Toys of Olden Days. Jan.: Some Resources in Spanish American His., 1500-1900; Etchgs. and Other Prints from James Boyd Coll. of N. Y. Views.
- N. Y. Pub. Lib.*, 476-5th: Jan.: Amer. Printmakers and Their Portraits. Dec. 1-Jan. 15: Herman T. Radin Coll. of Book Plates.
- Nierendorf*, 53 E. 57: Dec.: Gifts from \$3 to \$300.
- Niveau*, 63 E. 57: Dec. 18-Jan. 15: Holiday Show of French and Amer. Pts.
- Passedotti*, 121 E. 57: Dec.: Irma Richter Pts. Jan. 3-15: Houghton Smith Pts. Jan. 17-Jan. 29: Wood Sculp. by John Rood.
- Perls*, 32 E. 58: Dec.: 7th Ann. Holiday Show for the Young Collector; Jan. 3-Jan. 29: Recent Pts. by F. Hauke.
- Pierre Matisse*, 41 E. 57: Dec.: Picasso Exhib.
- Pinacotheca*, 20 W. 58: Dec. 22: Nina Balaban. Jan. 10: Max Gordon. Jan. 12-31: Max Schnitzler.
- Riverside Mus.*, 310 Riverside Dr.: Jan.: Group Show of League of Contemp. Artists.
- Gal. St. Etienne*, 46 W. 57: Dec.: Walt Disney Cavalcade. Jan. 11-Jan. 29: Betty Lane Pts.
- Schaeffer*, 61 E. 57: Dec. 19: Charlotte Berend.
- Schneider-Gabriel*, 67 E. 57: Dec.: Pts. of Various Schools.
- Jacques Seligmann*, 5 E. 57: Dec.: 19th Cen. Ptg. E. and A. Silberman, 32 E. 57: Perm.: Pts. by Old and Modern Masters; Early Obj. of Art.
- Staten Island Mus., Staten Island*: Jan. 15: Contemp. Amer. and Brit. Artists.
- Studio Guild*, 130 W. 57: Dec. 25: Patricia Ferdon Drws.; Lillie Baker Young.

DECEMBER-JANUARY EXHIBITIONS—Continued

Valentine, 55 E. 57: Dec. 30: Eilshemius.
Wakefield, 64 E. 55: Dec. 31: Romantic Pictures and Objects.
Weyhe, 794 Lexington: Dec. 31: Christmas Group Show; Jan. 4-29: Drwgs. by Heinrich Zilla.
Whitney Mus. of Amer. Art, 10 W. 18: Jan. 4: Contemp. Amer. Art.
Wildenstein, 19 E. 64: Dec.: French Revolution; Revolution in Art.
Willard, 32 E. 57: Dec.: Seven Years—1937-1943. Jan. 5-29: Morris Graves Ptg.
NORFOLK, VA. Mus. of Arts and Sciences: Dec. 26: Cartoons by Clifford Berryman (AFA). Dec. 19-Jan. 9: Frederick Haucke.
NORWICH, CONN. Slater Mem. Mus.: Jan. 5-Jan. 26: Soldier Art (AFA).
OAKLAND, CALIF. Art Gal.: Dec. 31: W. Cols., Ceramics, Sculpt., Ptg. by Gertrude Wall.
Mills College Art Gal.: Jan. 12-Feb. 11: Rico Le Brun Drwgs.; Goya Prints; Corrado Cagli Ptg.
OKLAHOMA CITY, OKLA. Okla. Art Center: Dec. 31: D. Reed Ptg.; Jane Peterson Ptg. Jan. 2-30: N. J. Behncke W. Cols.; Memorial Exhib. by Martha Avey. Jan. 2-16: Art Nouveau Club Exhib.
OLIVET, MICH. Olivet Coll.: Dec. 20: Orig. Prints by Piranesi. Jan. 3-Jan. 24: Orig. Chinese Ptg. of 18th Cent. Jan.: German Expressionists.
OMAHA, NEB. Joslyn Mem.: Jan. 2-30: Contemp. W. Cols.
PARKERSBURG, W. VA. Fine Arts Center: Dec. 31: Chinese Costume Plates and Theater Portraits (AFA). Jan. 4-Feb. 1: African Wood Carving; Ceramics.
PHILADELPHIA, PA. Pa. Acad. of Fine Arts: Jan. 9: Henry McCarter Mem. Exhib. Jan. 23-Feb. 27: 139th Ann. Exhib. of Ptg. and Sculpt.
Phila. Art Alliance: Dec. 31: Christmas Crafts Exhib. Jan. 2: Clayton Whitehill Oils. Jan. 9: Stencil Prints by Harriet Kirkpatrick; Prints by Ralph Fabri; Ptg. by Csoka; Living art; W. Col. Group. Jan. 23: Ptg. by Morrice Wagner; Indus. Design. Jan. 11-Feb. 20: Lead Soldiers.
Phila. Mus. of Art: Dec. 29: War Art—Ptg. for Life Magazine. Jan.: Our Navy in Action; The McIlhenny Coll. of Rugs, Furn., Prints and Ptg.
Woodmere Art Gal.: Dec. 26: Triptychs and Work by Servicemen. Jan. 9-30: Amer. Indian Exhib.
PITTSFIELD, MASS. Berkshire Mus.: Dec. 31: Michael Czaja W. Cols.; Works by Eric Simon. Jan. 1-31: Lithoghs. of First World War by Forain.
PROVIDENCE, R. I. Prov. Art Club: Dec. 26: Ann. Christmas Sale and Exhib. of Little Pictures. Jan. 11-Jan. 23: Road to Victory.
Pub. Lib.: Dec. 27: Christmas in Song, Sketch and Story. R. I. School of Design: Jan.: Our Navy in Action; Arbit Blatas and L. H. Lebuska Ptg.
RACINE, WIS. Charles A. Wustum Mus.: Dec.: Finger Ptg. by Ruth Shaw; Brit. War Cartoons.
RALEIGH, N. C. N. C. State Art Soc.: Dec. 21: Europ. and Amer. Ptg. Jan. 3-10: Ptg. and Prints by WPA Artists. Jan. 12-Feb. 12: N. C. Artists' Annual.
READING, PA. Pub. Mus. and Art Gal.: Dec. 3-Jan. 23: Lithoghs. by Daumier.
RICHMOND, VA. Art Assn.: Jan. 16-Feb. 7: Foreign Ptg. *Valentine Mus.*: Dec. 22-Jan. 22: The Winning of the West. *Virginia Mus. of Fine Arts*: Dec. 11-Jan. 10: Mod. French Tapestries. Jan. 16-Feb. 13: Masterpieces of 19th Cent. French Ptg.
ROCHESTER, N. Y. Memorial Art Gal.: Dec.: 1943 Jurors' Show; Priscilla and Prudence Burg W. Cols.; George

Silberstein Sculpt.; Living Amer. Ptg. of Today (AFA); Provincial French Art. Jan.: Ptg. from 10 Latin Amer. Republics; Graphic Arts from Mex. and Argentina.
Public Lib.: Marianne Strengell Dusenberry Textiles.
ROCKFORD, ILL. Rockford Art Assn.: Dec. 31: Walt Disney Originals; Lawrence Johnson-Rockford Oils. Jan.: Rorimer Medal Designs; Samplers; Ernest L. Swarts Furniture Designs.
SACRAMENTO, CALIF. E. B. Crocker Art Gal.: Dec. 31: Fla. Gulf Coast Group; Lenora Darouk Oils: Photo of the Southwest. Jan.: Oils and W. Cols. by the Santa Cruz Five; Gothic Wood Cuts.
ST. LOUIS, MO. City Art Mus.: Dec.: Work by St. Louis Negro Artists; Loan Exhib. by Arms Club of St. Louis; Carnegie Exhib. of Appreciation of the Arts. Dec. 28-Jan. 18: Illus. from Yank (Army Weekly) Jan. 24: Brazil Builds. Jan. 31: Work by Two-by-Four Soc. of St. Louis.
ST. PAUL, MINN. Gal. and School of Art: Dec.: Jose de Creeft; Rudolf Jacobi Oils; Leland Curtis Oils of Antarctica; Prints from Children's Blocks (AFA). Jan.: Books of 20th Cen.; Prints for Children.
SAN ANTONIO, TEX. Witte Mem. Mus.: Dec. 12-Jan. 18: W. Cols. by Cowles, Sheets, Curtis, Ret, Parshall, Barton.
SAN DIEGO, CALIF. Soc. of Fine Arts Art Gal.: Dec. 26: Mex. Life in Photographs, by Fritz Henle. Dec. 12-Jan. 2: 29th Ann. Art Guild Exhib. Jan. 1-31: Ptg. by Niels Frederiksen.
SAN FRANCISCO, CALIF. Calif. Palace of the Legion of Honor: Dec. 26: Gothic Woodcuts. Jan. 2: Exhib. of Ptg. and Sculpt. Sponsored by Soc. for Sanity in Art; Pencil Drwgs. by F. L. Boulter; Circus and Merry-Go-Round Carvings. Jan. 30: Saints and Madonnas.
M. H. de Young Mem. Mus.: Dec.: Contemp. Brit. Art; Ptg. and Drwgs. by Francis de Erdely, Jan.: Archaic Chinese Bronze Mirrors, Small Bronzes and Jades; Art of the War's Children; Oils and W. Cols. by Jane Berlandina; William S. Rice Block Prints; One-Man Shows by Boris Chaliapin, Byula Zilzer, Monty Lewis and Bernard Sopher (Sculpt.).
San Fran. Mus. of Art: Dec. 15-Jan. 15: Bender Coll. of the Mus.; Contemp. Basketry of Pomo Indians of Calif.; Silk Screen Group. Jan. 5-30: John B. Tufts Ptg. Jan. 15-12: Osk Kokoschka; Louis Macouillard Ptg. Jan. 8-30: Art of the Armed Forces (AFA).
SANTA FE, N. M. Mus. of N. M.: Dec. 15: Luise Crow, Alfred Morang and Daniel Kusianovich. Dec. 31: Teresa Bakos, Pierre Menager and Joe Reed.
SARATOGA SPRINGS, N. Y. Skidmore College: Dec. 25: Art Prob. of Major Students. Jan. 20-Feb. 10: What is Good Design in Useful Objects.
SEATTLE, WASH. Seattle Art Mus.: Jan. 2: Children's Ptg.; Margo Austin Drwgs. and Dummies of Peter Churchmouse and Gabriel Churchkitten; Drwgs. and Sculpt. by Hesketh; Ptg. by Ebba Rapp McLaughlan; Religious Ptg.; Brit. Columbia Artists Ptg. Jan. 5-Feb. 6: Sweden's Modern Defense in Photos; Army Air Forces West Coast Training Command in Photos; Ptg. by Pettoruti, Jan. Schreuder; Pastels and Drwgs. by Robert Henri; Ptg. by Emilie MacIntyre.
SPRINGFIELD, ILL. Ill. State Mus.: Jan. 1: Cut of Lightening China; Chinese Textiles, Porcelains, Bronzes. Jan.: The Amer. Theatre (AFA).
SPRINGFIELD, MASS. George Walter Vincent Smith Art Gal.: Dec. 26: Springfield Art League 25th Ann. Exhib.; Work of Skidmore College Art Dept.; Springfield Salon of Photography. 6th Ann. Jan. 5-23: Games and Dances of N. Y. Iroquois Indians (AFA).

Mus. of Fine Arts: Dec.: Etching by Fred Nagler; Wings over America; U. S. Navy Drwgs. by Vernon Howe Bailey; Exhib. of College Compet.
SPRINGFIELD, MO. Art Mus.: Dec. 30: Antonio Cortizas Sculpt.; Charles B. Wilson Ptg. and Book Illus. Jan.: Harrison Hartley and Raymond Katt Ptg.
TACOMA, WASH. Art Assn.: Dec. 19: W. Cols. by Guido Georgetti; Selection from Northwest Ann. Jan. 9-30: Hilda and Karl Morris Ptg. and Sculpt.; Prints from the Assoc. Amer. Artists.
TOLEDO, O. Mus. of Art: Dec. 27: Contemp. Ptg. in Canada; Howard A. Mikesell Ptg.; Sigmund Kozlow. Jan. 15: Art in America 1620-1840.
TOPEKA, KAN. Mulvane Art Mus., Washburn Municipal Univ.: Dec. 30: New Oils in Auerbach Coll.; Medieval Illus. Ms. Jan.: St. Louis Ann. Photo. Exhib.
TRENTON, N. J. State Mus.: Dec. 19-Jan. 31: Art of Our Armed Forces (AFA).
TULSA, OKLA. Philbrook Art Center: Jan. 3: Lithoghs. by Russell Sherman; Ptg. by Mary Creamer; Ptg. by Tulsa Artists Guild. Jan. 31: Life in the Service; W. Cols. and Drwgs. by the Men of Camp Gruber, Okla.; This is America (AFA).
UNIVERSITY, LA. Art Dept., La. State Univ.: Dec. 30: Old Masterpieces.
UTICA, N. Y. Munson-Williams Proctor Inst.: Dec. 27: Exhib. of Russ. Ptg.; Art Work by Students of Utica Free Acad.; Index of Amer. Design Weaving; Silk Screen Prints; Archie Miller Ptg.
WASHINGTON, D. C. Corcoran Gal. of Art: Dec. 19: Russell A. Houston Sculpt.; Jan. 2: Ruth Raemisch Enamels; Ann. Exhib. of Artists Guild of Washington. *Daughters of Amer. Rev.*, Jan.: Silver and Early Metalcrafts. *Howard Univ. Gal.*: Dec. 31: Color Reproductions. Jan.: Nils Dardel Mem. Exhib. (AFA).
Natl. Gal. of Art: Dec.-Jan.: Prints and Drwgs. from Rosenwald Coll.
Phillips Mem. Gal.: Jan.: Milton Avery W. Cols. Cuttoli Tapestries; La Fresnaye Ptg.
Smithsonian Inst.: Dec. 31: N. Y. C. Camera Club Photos; Ptg. of Sponge Boats by P. A. Sawyer, Jan. 2: Hans Kleiber Prints; W. Cols. of Mex. Subjects by W. B. Swan. Dec. 14-Jan. 16: Pa. Soc. of Miniature Ptg. 42nd Ann. Exhib. Jan. 6-30: Ralph H. Avery W. Cols.
WEST PALM BEACH, FLA. Norton Gal. and School of Art: Jan. 8: Van Dresser Exhib. of Portraits; Wm. Hentschel Air Brush Ptg.; Benjamin Miller's Exhib. of Wood Prints. Jan. 31: Doris Rosenthal Ptg., Pastels and Lithoghs.; Norbert Heerman Portraits.
WESTFIELD, MASS. Westfield Athenaeum: Dec.: North Atlantic Patrol and Convoy Duty (AFA).
WICHITA, KAN. Art Assn.: Dec.: Amer. Posters; Ed Davison Ptg.; Religious Ptg. Jan.: Southwestern Artists; Indian Arts and Crafts.
WORCESTER, MASS. Art Mus.: Dec. 26: Contemp. New Eng. Handicrafts.
YONKERS, N. Y. Hudson River Mus.: Jan. 15: Exhib. of Dolls and Christmas Toys of Other Years.
YOUNGSTOWN, O. Butler Art Inst.: Jan.: 9th Ann. New Year Show.
ZANESVILLE, O. Art Inst.: Dec.: Bazaar Material by Europ. and Amer. Artists; Portraits by Sally Haley; Photos of China; Jan.: Goya and Callot Prints; Michelangelo of Caricature; Pottery Sherds from the Dump at Postat; Pictures for Children.

ARTISTS' CALENDAR OF EXHIBITIONS

EXHIBITIONS NATIONAL

77TH W. COL. SOC. ANN. EXHIB. Feb. 11-Mar. 1, 1944. *Natl. Acad. of Design*, N. Y. City. Work due Feb. 3. Jury.
118TH ANN. PTG. AND SCULP. EXHIB. March 29-Apr. 25, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Work due Mar. 6, 7. Jury. Prize Awards.
118TH ANN. GRAPHIC ART AND ARCHITECT. May 29-June 18, 1944. *Natl. Acad. of Design*, 1083-5th Ave., N. Y. City. Ent. cards due Apr. 3. Work due Apr. 10, 10, 10, 10.
11TH ANN. EXHIB. OF SOC. OF MINIATURE PAINTERS, SCULPTORS, AND GRAVERS OF WASH., D. C. Feb. 26-Mar. 23, 1944 Corcoran Gal. All media. Must not exceed 10 x 8 in. in size, inclusive of mounts and frames. Ent. fee \$1.00. Work due Feb. 21. Jury. Mary Eliz. King, Sec. 1518-28th St., N. W., Washington, D. C.
4TH AMER. DRWG. ANN. Albany Inst. of History and Art, Feb. 16-Mar. 12, 1944. Open to men and women in the armed services. Work due Feb. 4. No prizes. John D. Hatch, Jr., Dir., Albany Inst. of Hist. and Art, Albany, N. Y.
ANN. INTERNATL. TEXTILE EXHIB. Mar. 1-Mar. 28, 1944. Prizes and awards. Jury. \$1.00 each ent. 1944. Ent. cards due Feb. 1. Work due Feb. 15. *Weatherspoon Art Gal.*, Woman's Coll. of Univ. of N. C., Greensboro, N. C.

REGIONAL

EAST

12TH ANN. EXHIB. OF MD. ARTISTS. Baltimore Mus. of Art. Mar.-Apr., 1944. Open to those born in or res. of Md. Jury. Purch. and merit prizes. All media. Adelyna D. Breeskin, Ac. Dir., Baltimore Mus. of Art Baltimore, Md.
12TH ANN. EXHIB. OF CUMBERLAND VALLEY ARTISTS. *Washington Co. Mus. of Fine Arts*, Hagerstown, Md. January 30, 1944. Open to res. of area bounded by Harrisburg, Pa. on north, Frederick, Md. on east Winchester, Va. on south, and Cumberland, Md. on west, and to artists in armed forces temporarily in region.

Media: Oil, w. col., prints, sculp., pastel, drwgs, Jury. 3 cash awards, 3 hon. men. Ent. cards due before Dec. 31. Works due Jan. 1-15. John Richard Craft, Dir. *Washington County Museum*, Hagerstown, Md.

7TH ANN. LOCAL ARTISTS EXHIB. Community Arts Program of *Munson-Williams-Proctor Inst.*, Utica, N. Y. Feb. 6-28, 1944. Open to artists residing within 100 miles radius of Utica. All media. No jury. Ent. cards.

9TH REGIONAL EXHIB., ARTISTS OF THE UPPER HUDSON. *Albany Institute of History and Art*, Apr. 26-May 28. Open to res. within 100 miles of Albany, N. Y. Media: oils, watercolors, pastels, and sculpture not previously shown at Albany Inst. Jury. Purch. Prize. Date works due to be announced. John Davis Hatch, Jr., Dir., *Albany Inst. of History and Art*, 125 Washington Ave., Albany, N. Y.

53RD ANN. EXHIB. OF SOC. OF WASHINGTON ARTS. Mar. 5-24, 1944. Corcoran Gal. Media: oils, sculp. Open to members of Soc. or res. of D. C. Md. or Va. Jury. Cash and medals. Garnet W. Jex, 6010-20th St., N. 1., Arlington, Va.

5TH ANN. EXHIB. OF CONTEMP. R. I. ART. Apr. 2-30, 1944. Open to residents of R. I. or mem. of armed forces formerly res. of R. I. Media: Oils, drwgs., w. cols., pastels, prints, sculp. Jury. Purch. Prizes. Ent. cards due Mar. 15. Work due Mar. 8-15. Gordon Washburn, Dir., *Mus. of Art*, R. I. School of Design, Providence, R. I.

16TH ANN. EXHIB. OF HARTFORD SOC. OF WOMEN PAINTERS. Jan. 29-Feb. 20, 1944. *Morgan Memorial*, Hartford, Conn. Open to Conn. artists within 25 mi. of Hartford. Media: Oil, w. col., pastel, sculp., black and white. Jury. \$25 and \$10 Prizes. Work and ent. cards due Jan. 22. Mrs. Jessie Goodwin Preston, 984 Main St., E. Hartford, Conn.

SOUTH

24TH AN. EXHIB. OF SOUTHERN STATES LEAGUE. May 7-June 4, 1944. *Dallas Mus. of Fine Arts*, Dallas, Tex. Open to practising artists, born or res. 2 years in Southern States. Media: Ptg., sculp., graphic arts, crafts. Prizes. Ent. cards due Apr. 8. Work due Apr. 15. Ethel Hutson, 7321 Panola St., New Orleans 18, La.

3 COUNTY SHOW. ATLANTA ART ASSN. AND HIGH MUSEUM OF ART. Feb. 16-29, 1944. Open to res. artists of Fulton, DeKalb and Cobb Counties. Media: all. Jury. Ent. cards and works due Feb. 11. L. P. Skidmore. *High Mus. of Art*, Atlanta, Ga.

WEST

6TH ANN. REGIONAL EXHIB. April 2-May 7, 1944. Parkersburg Fine Arts Center. Open to res. and former res. of W. Va., Ohio, Pa. and Va. Media. Oils and w. cols. Ent. cards and work due Mar. 20, 1944. Jury and prizes. Fine Arts Center, 317-9th St., Parkersburg, W. Va.

ANNUAL CALIF. ART EXHIBIT. Feb. 6-Feb. 20, 1944. *Civic Auditorium*, Santa Cruz, Calif. Open to those living or painting in California. Media: Oils, w. cols., pastels. Jury. Prizes. Ent. cards due Jan. 28. Work due Jan. 29. Margaret E. Rogers, 99 "B" Pilkington Ave., Santa Cruz, Calif.

MID-WEST

31ST ANN. WISCONSIN ARTISTS EXHIBIT. April-May, 1944. *Milwaukee Art Inst.* Open to legal residents of Wis. Media: Oil, w. cols., drawings, sculp. Jury. Purchase prizes and awards. Ent. cards due March 1. Work due March 25. Polly Coan, 772 N. Jefferson St., Milwaukee, Wis.

ANN. EXHIB. OF THE TOLEDO FEDERATION OF ART SOCIETIES. May, 1944. *Toledo Museum of Art*. Open to res. or former res. of Toledo or within a radius of 15 miles. Media: Oils, w. col., prints, drawings, crafts. Jury. Hon. men. J. Arthur MacLean, Toledo Museum of Art, Toledo, Ohio.

20TH ANN. ROCKFORD AND VICINITY ARTISTS JURY SHOW. *Burpee Art Gallery*, April 4-May 2, 1944. Open to members of Rockford Art Assn. Ent. fee: \$3.00 local; \$1.50 out-of-town. All media. Jury. \$100 in purchase prize; \$25 and \$10 for 2nd and 3rd prizes. Ruth K. Andrew, 737 N. Main St., Rockford, Ill.

ARTISTS OF GREATER MUSKEGON AND VICINITY. *Hackley Art Gallery*, Feb. 1, 1944. Open to residents of Greater Muskegon and vicinity. Media: all. Ent. cards due Jan. 25. Works due Jan. 28, 1944. Mrs. Audrey Hunter Drumm, Hackley Gallery, Muskegon, Mich.

OHIO VALLEY OIL AND WATER COLOR SHOW. March 1-21, 1944. *Edwin Watts Chubb Gal.*, Ohio Univ., Athens, Ohio. For residents of Ohio, Ind., Ill., W. Va., Pa., Ky. Media: Oil and w. col. Jury. Prizes: \$150 in war bonds; hon. men. Work due Feb. 14-25, 1944. Dean Earl C. Seigfried, College of Fine Arts, Ohio U., Athens, O.

COMPETITIONS AND FELLOWSHIPS

See November issue for current Artist's Competitions and Fellowships.

MAGAZINE OF ART INDEX

VOLUME 36—JANUARY THROUGH DECEMBER, 1943

ARTICLES AND AUTHORS

Articles and works of art are listed in *italics*, authors and artists in roman type.

Abell, Walter, *Viewpoints: Post War Artists and the People*, p. 148
 Adlow, Dorothy, *Boston, 1630-1872*, p. 250.
Architecture after the Peace, Joseph Hudnut, p. 122
Armory Show 30 Years Later, The, Jerome Mellquist, p. 298
Art on the Air, p. 159, p. 198, p. 278, p. 319
Amateur Yardstick, The, James Thomas Flexner, p. 176
America at War, p. 225
American Circus Carving, Virginia N. Whitehall, p. 172
Americans at Worcester—1700-1775, Esther Forbes, p. 83
Art in Centre County, H. E. Dickson, p. 53
Art of Exhibiting Art, The, Carl Zigrosser, p. 226
Art of Tomorrow: Classic or Romantic? Jacques Barzun, p. 212
Artist at Work, The, Carl Zigrosser, p. 138
Arts for the People: The Story of England's CEMA, John Rothenstein, p. 266
Artists for Victory, p. 24
 Balch, Jack, *Democracy at Work*, p. 66
 Barker, Virgil, *Santos and Signs: Likenesses and Contrasts*, p. 128
 Barzun, Jacques, *The Art of Tomorrow: Classic or Romantic*, p. 212
 Bear, Donald, *Recent Pictures by Dan Lutz*, p. 304
 Berryman, Florence, *News and Comment*, p. 30
Blind Make Us See, The, Viktor Lowenfeld, p. 208
Boston, 1630-1872, Dorothy Adlow, p. 250
 Bregler, Charles, *Photos by Eakins*, p. 28
 Breunig, Margaret, *Gertrude Vanderbilt Whitney's Sculpture*, p. 62
 Brown, William Hoskins, *Natural and Synthetic Materials: A Team*, p. 217
 Chaim Gross, Milton Avery, and William Steig, Manny Farber, p. 10
Congress Vetoes Culture, Peppino Mangravite, p. 264
Consumer's Guide to Color Prints, A, Thomas M. Folds, p. 185
 Coolidge, John, *Viewpoints: In Defense of Art History Teaching*, p. 20
"Cooper's Union"—San Francisco's Active Art Center for Service Men, Alfred Frankenstein, p. 302
Cranbrook's New Museum, Florence Davies, p. 7
 Crawford, M. D. C., *Peru and Persia: A Study of Supremacy in the Textile Arts*, p. 260
 Davies, Florence, *Cranbrook's New Museum*, p. 7
 Deiss, Jay, *Viewpoints: Art Education in the People's War*, p. 99
Democracy at Work, Jack Balch, p. 66
 Dickson, H. E., *Art in Centre County*, p. 53
 Du Bois, Guy Pene, *The Eight at the Brooklyn Museum*, p. 292

Eight, At the Brooklyn Museum, The, Guy Pene Du Bois, p. 292
Eighteenth Corcoran Biennial, The, p. 136
 Ensor, James, *Profit of Modern Fantastic Art*, p. 245
 Enters, Anga, *Mime in the Pulpit*, p. 144
 Evergood, Philip, *Sure I'm a Social Painter*, p. 255
 Farber, Manny, *Chaim Gross, Milton Avery and William Steig*, p. 10; *Walter Houmère*, p. 58; *Feininger, Tack and Burlin*, p. 107
 Feininger, Tack, and Burlin, Manny Farber, p. 107
Fine Arts for the Blind, John D. Morse, p. 21
 Flexner, James Thomas, *The Amateur Yardstick*, p. 176
 Folds, Thomas M., *A Consumer's Guide to Color Prints*, p. 185
 Forbes, Esther, *Americans at Worcester—1700-75*, p. 83.
Four Photographs, Nancy Newhall, p. 180
 Frankenstein, Alfred, *"Cooper's Union"—San Francisco's Active Art Center for Service Men*, p. 302
 Gardner, Albert T., *Hiram Powers and William Rimmer*, p. 42
Gertrude Vanderbilt Whitney's Sculpture, Margaret Breunig, p. 62
Gold for the Kings of Spain, Pál Kelemen, p. 132
 Goodwin, Philip, *New Architecture at Belo Horizonte, Brazil*, p. 90
Greek Revival in America, Captions for, Talbot Hamlin, p. 288 ff.
 Gutheim, Frederick, *London After the War*, p. 162
 Hamlin, Talbot, *Captions for Greek Revival in America*, p. 288 ff.
 Held, Julius S., *Viewpoints: The Museum and the Private Collector*, p. 270
Hiram Powers and William Rimmer, Albert T. Gardner, p. 42
How to Make the Maroger Medium, Jacques Maroger, p. 40
 Hudnut, Joseph, *Architecture after the Peace*, p. 122
 Ivan Le Lorraine Albright, Daniel Catton Rich, p. 48
 Kelemen, Pál, *Gold for the Kings of Spain*, p. 132; *Viewpoints: Dehumanizing the Humanities*, p. 308
 Kimball, Fiske, *Edited An Enthusiast on the Arts*, by Thomas Jefferson, p. 184
 Kirstein, Lincoln and George L. K. Morris, *Life or Death for Abstract Art?* p. 111; *Siqueiros in Chillán*, p. 282
 Kraus, H. Felix, *War Posters: To Sell Pills or Save Civilization*, p. 267
Letters to the Editor, p. 78, 157, 239, p. 316
Life or Death for Abstract Art? Lincoln Kirstein and George L. K. Morris, p. 111
London After the War, Frederick Gutheim, p. 162
 Lowenfeld, Viktor, *The Blind Make Us See*, p. 208
 Mangravite, Peppino, *Congress Vetoes Culture*, p. 264

Maroger, Jacques, *How to Make the Maroger Medium*, p. 40
 Mellquist, Jerome, *The Armory Show 30 Years Later*, p. 298
Mexican Painting Today (Selections by Alfred Barr, Jr.), p. 168
Mime in the Pulpit, Anga Enters, p. 144
 Morris, George L. K., and Lincoln Kirstein, *Life or Death for Abstract Art?* p. 111
 Morse, John D., *Fine Arts for the Blind*, p. 21
Natural and Synthetic Materials: A Team, William Hoskins Brown, p. 217
New Architecture at Belo Horizonte, Brazil, Philip Goodwin, p. 90
 Newhall, Nancy, *Four Photographs*, p. 180
News and Comment, Florence S. Berryman, p. 30
 O'Gorman, Juan, *Velazco: Painter of Air and Space*, p. 203
Peru and Persia: A Study of Supremacy in the Textile Arts, M. D. C. Crawford, p. 260
Photos by Eakins, Charles Bregler, p. 28
 Blumer, James M., *Spirit in the Clay*, p. 56
Portraits at the Museum of Modern Art, p. 16
Recent Pictures by Dan Lutz, Donald Bear, p. 304
 Rich, Daniel Catton, *Ivan Le Lorraine Albright*, p. 48
 Robus, Hugo, *The Sculptor as Critic*, p. 95
 Rothenstein, John, *Arts for the People: The Story of England's CEMA*, p. 266
Santos and Signs: Likenesses and Contrasts, Virgil Barker, p. 128
Sculptor as Critic, The, Hugo Robus, p. 95
 Simonson, Lee, *Viewpoints: Post War Painters and Patrons*, p. 52; *Viewpoints: The Land of Sunday Afternoon*, p. 216
Siqueiros in Chillán, Lincoln Kirstein, p. 282
South Americans in North America, p. 220
Spirit in the Clay, James M. Plumer, p. 56
 Sternberg, Harry, *War Art From the Bottom Up*, p. 2
Sure, I'm a Social Painter, Philip Evergood, p. 255
Swedish Art Today, Erik Wettergren, p. 100
 Tannenbaum, Libby, *James Ensor: Prophet of Modern Fantastic Art*, p. 245
Velazco: Painter of Air and Space, Juan O'Gorman, p. 203
Viewpoints: In Defense of Art History Teaching, John Coolidge, p. 20; *Post War Painters and Patrons*, Lee Simonson, p. 52; *Art Education in the People's War*, Jay Deiss, p. 99; *Post War Artists and the People*, Walter Abell, p. 148; *An Enthusiast on the Arts*, Thomas Jefferson (Edited by Fiske Kimball), p. 184; *The Land of Sunday Afternoon*, Lee Simonson, p. 216; *The Museum and the Private Collector*, Julius S. Held, p. 270; *Dehumanizing the Humanities*, Pál Kelemen, p. 308
Walter Houmère, Manny Farber, p. 58
War Art From the Bottom Up, Harry Sternberg, p. 2
War Posters: To Sell Pills or Save Civilization, H. Felix Kraus, p. 267
 Wettergren, Erik, *Swedish Art Today*, p. 100
 Whitehill, Virginia N., *American Circus Carving*, p. 172
 Zigrosser, Carl, *The Artist at Work*, p. 138; *The Art of Exhibiting Art*, p. 226

NEWS AND COMMENT

American Art at Indianapolis, p. 74
 Argentine Editorial, p. 314
 Art for Everybody, p. 231
 Art Gallery Canteen for Service Men, p. 32
 Art Quiz, p. 272 (answers, p. 275)
 Barnstorming, p. 73
 Brazil's Great Painter Returns, p. 274
 Bruce, Edward, p. 69
 Calling All Letters, p. 70
 Carnegie Corporation's Support of the Arts, p. 150
 Consider the Castaway, p. 72
 Creative Perspiration, p. 72
 Dynast in Modern Dress, p. 112
 Federation's New President, The, p. 234
 Fighting Front Previews at Denver, p. 189
 Four States Show in Youngstown, p. 32
 "Frigidaire Art," p. 189

Good Neighbors in Brooklyn, p. 112
 Great Patron Dies, A, p. 235
 Guggenheim Fellowships in the Field of Art, p. 150
 How to Make and Reproduce Posters, p. 192
 Interesting Disappearance, p. 115
 Instructors Exhibit, p. 73
 La Quinta Gallery Sells Art, p. 32
 A letter from John Marin, p. 310
 Man or Machine, p. 315
 Michelangelo and Mr. Moses, p. 310
 Million Dollar Marriage, p. 72
 Museum Men and Women in Armed Forces, p. 33
 Museums and the Christmas Rush, p. 309
 Museum Music, p. 271
 Naval Art at New London, p. 150
 Newcomers at Providence, p. 75
 New Museum Building for Springfield, Missouri, p. 274
 New Walls to Conquer, p. 149
 Not by Bread Alone, 192
 Note for the Class of 1943, p. 69

Painters! Beware of "Dr. Martin Williams," p. 238
 Pasadena's New Public Gallery, p. 313
 People, p. 190
 Period Drug Store, p. 150
 Playing Cards With a Purpose, p. 152
 Pots and Pans, p. 275
 Prairie Heritage, p. 152
 "Rebellion" in Pittsburgh, p. 32
 Rosenwald Collection Moves to Washington, p. 149
 San Diego Enters the Service, p. 149
 San Francisco's Women Artists, p. 272
 Ship Ahoy, p. 112
 Sixteenth Century Jitterbug, p. 70
 Spirit of Leonardo, The, p. 189
 This Is What the War Is About, p. 152
 Thousand to One, p. 72
 Victory for the Artists, p. 70
 Warming Up Museum Music, p. 116
 Widener Collection Open, p. 34
 Worcester Seminar Uncovers a Copley, p. 114

ILLUSTRATIONS

Adam, Robert, *Drawing Room, Lansdowne House*, Philadelphia Museum of Art, p. 318
 Afzelius, Märta, *The Stockholm Print*, p. 105
 Albee, Grace, *Junked*, p. 26
 Albinson, Dewey, *Sheep Ranch, Montana*, p. 230
 Albright, Ivan, *Heavy the Oar to Him Who is Tired*, p. 32; *Self Portrait*, p. 48; *Wherefore Now Arises the Illusion of the Third Dimension*, p. 49; *The Monk*, p. 50; *That Which I Should Have Done* (detail), p. 51
 American Circus Carving (1850-1890), Charles Louff, Carrousel Horse, May cover; Wooden horse's head, p. 172; Circus wagon, p. 173; Monkey from circus wagon, p. 174; Pine circus wagon figure, p. 174; Circus wagon figure made by Samuel Robb, p. 174; Carrousel horses, p. 175; *The Golden Age of Chivalry*, p. 175.
 American painting (anon.): *Ann Pollard* (1721), p. 82; *James Pierpont* (1711), p. 84; *The Monitor and the Merrimac* (1812); *Desolation* (18th cen.), p. 176
 American pottery snack jars, p. 275
 American poster, *You Bet I'm Going Back to Sea* (1943), p. 269

American Santos and Signs (Early 19th cen.) Spanish colonial Santo Retablo, p. 128; Tavern sign, p. 131; *Flight Into Egypt*, p. 131
 Archipenko, Alex, *Two Friends*, p. 75
 Ariza, Gonzalo, *Savanna*, p. 221
 Avery, Milton, *California Coast*, p. 14
 Bacon, Peggy, *The Nymph*, p. 143
 Badger, Joseph, *Rebecca Orne*, p. 84
 Bairnsfather, Bruce, *Speak Their Language Cartoon*, p. 192
 Beal, Gifford, *Aurora*, p. 229
 Becker, Fred, *Guitar Player*, p. 227
 Benton, Thomas, *Aaron*, p. 70
 Berni, Antonio, *New Chicago Athletic Club*, p. 221
 Blackburn, Joseph, *Isaac Winslow and his Family*, p. 86; *Mrs. Nathaniel Barrell*, p. 97
 Blackburn, Morris, *Seated Figure*, p. 229
 Blake, William, Page from "Song of Los," p. 215
 Blind. Sculpture by the, p. 208, 209, 210, 211
 Blomberg, Stig, *Wrestling Boys*, p. 100; *Social Welfare*, p. 102
 Bohrod, Aaron, *Wilmington Evening*, p. 137
 Boldini, Giovanni, *Miss Edith Blair*, p. 16
 Bosse, Scipione, *And Customer*, p. 142
 Bostick, Margot, *Portrait of a Soldier*, p. 224
 Brancusi, Constantin, *Madame Pogany*, p. 301
 Brown, Mather, *Thomas Jefferson*, p. 184

Breughel, Peter (The Elder), *River Landscape*, p. 139; *The Wedding Dance*, p. 185, detail of, p. 185
 Burchfield, Charles, *The Bell Tower*, p. 54
 Burgkmair, St. Luke, *Painting the Virgin*, p. 138
 Burlin, Paul, *Anno Domini*, p. 109
 Bywaters, Jerry, *Ranch Hand and Pony*, p. 226
 Calero, Oswaldo Guayasamin, *My Brother*, p. 222
 Castellanos, Julio, *The Dialogue*, p. 171
 Cezanne, *Self Portrait*, p. 298; *Poorhouse on the Hill*, p. 301
 Chapin, Francis, *Ox Bow Ground*, p. 230
 Cikovsky, Nicolai, *Farm*, p. 228
 Cole, Thomas, *The Course of Empire—Desolation*, p. 178
 Copley, John Singleton, *Ann Tyng*, p. 87; *Thomas and Sarah Morris Mifflin*, p. 88; *Portrait of Charles Atkinson* (March cover)
 Corbino, Jon, *Rebellion*, p. 32
 Corgrave, John O'Hara, *Royal Street, New Orleans*, p. 27; *Illustration for "Mending Wall,"* p. 194
 Correl, Richard, *Paul Bunyan Plowing Puget Sound*, p. 228
 Dahlskog, Ewald, *Wood inlay on apartment house wall*, p. 101
 Daumier, *Landscape Painters—the First Copies Nature—the Second Copies the First*, p. 143
 David, Jacques Louis, *Roman Youth With Horse*, p. 212

ILLUSTRATIONS

Davies, Arthur E., *Dancing Children*, p. 296
 Davis, Floyd, *Front Street*, Hamilton, Bermuda, p. 264
 de Creet, Jose, *Maternity*, p. 24
 Delacroix, *Virgil and Dante*, p. 213
 Derain, Andre, *Window on the Park*, p. 299
 Drowne, Shem, *Weather-vane*, p. 250
 Duchamp, Marcel, *Nude Descending a Staircase*, p. 299
 Dunn, Alan, *Speak Their Language Cartoon*, p. 155
 Eakins, Thomas, *Miss Elizabeth L. Burton*, p. 16; *Self Portrait*, p. 18
 Earle, Ralph, *Roger Sherman*, p. 89
 Egyptian sculpture (Fourth Dynasty): Cast and limestone portrait of Prince Ank-haf, p. 112
 Eighteenth century lute, p. 272
 Eickholtz, Jacob, *Hannah Hopkins-Ellmaker*, p. 55
 Ensor, James, *Intrigue*, p. 245; *The Cathedral*, p. 246; *The Fairy Ballet*, p. 247; *Tribulations of St. Anthony*, p. 248; *Poster for the La Plume Exhibition*, p. 249; *Still Life*, p. 249; *My Austere Visage Lighted by Many Moons*, p. 274
 Enters, Angna, *Piano Music—A Dance of Adolescence*, p. 144; *Self Portrait*, p. 145; *Odysseus and the Lotus Eater and the Nemesis*, p. 146; brush drawing for *Bird in the Rain T'ang*, p. 147
 Epstein, Jacob, *Albert Einstein*, p. 16
 Escobedo, Jesus, *The Shadow*, p. 169
 Evergood, Philip, *Veteran of Stalingrad*, p. 259; *Outside the Tent*, p. 255; *JuJu as a Wave*, p. 256; *Street Corner*, p. 256; *Horizons*, p. 257; *My Forebears Were Pioneers*, p. 257; *Railroad Men's Wives*, p. 258
 Falkenstein, Claire, *Mural for the British Barracks on Treasure Island*, p. 274
 Feininger, Lyonel, *City at Night*, p. 107; *Manhattan II*, p. 107; *Street in Sunshine*, p. 103
 Fekke, Robert, *Isaac Royall and his Family*, p. 85
 Fenwick, *Speak Their Language Cartoon*, p. 193
 Figari, Pedro, *Creole Dance*, p. 223
 Flannagan, John B., *Nude*, p. 229
 Freeman, Don, *Casting for Character*, p. 227
 Frelinghuysen, *Abstraction*, p. 110
 Gág, Wanda, *Lamplight*, p. 26, 228
 Galván, Guerrero, *The Little Nurse*, p. 169
 García, Torres, *Composition*, p. 222
 Gate, Simon, *Orrefors vase*, p. 106
 Geldorp, Gortzius, *Mevrouw Zum Puetz and Four Daughters*, p. 310
 German engraving (1675) from Sandrart's "Teaching Academy," p. 139
 German woodcuts (1) From "The Romance of the Rose" (1486), p. 138; (2) From J. Zainer's edition of Boccaccio's "Book of Women" (1473), p. 138; *Claudia Quinta* (1473) Enlargement from Boccaccio's *Die Cleribus*, *Mulieribus* (April cover)
 Givler, William, *Indians Fishing at Celilo Falls*, p. 228
 Glackens, William, *Chateau Thierry*, p. 295; *Family Group*, p. 300
 Good, Minetta, *Landscape with Memories*, p. 228
 Greene, B., *Abstraction*, p. 110
 Greene, G., *Abstraction*, p. 110
 Grimm, Ludwig Emil, *Artists' Gathering*, p. 142
 Griswold, *Nude Descending the Staircase* (Cartoon), p. 312
 Gross, Chaim, *Girl on a Wheel*, p. 11; *Lucrece*, p. 12; *Tumblers*, p. 13; *Rock-a-bye*, p. 13; *Vanity* (January cover)
 Groth, John, *Bad Housing*, p. 230
 Guevara, Luis Herrera, *Snow Storm at the University*, p. 223
 Haller, Herman, *Marie Laurencin*, p. 18
 Hansen, Einar, *Portrait of Sadakichi Hartman*, p. 226
 Hartley, Marsden, *Albert Ryder*, p. 19
 Haupers, Clement, *Haystacks*, p. 228
 Helfond, Riva, *Patterns For Victory*, p. 225
 Henri, Robert, *Far Rockaway*, p. 295
 Hispano-Moresque silk and tinsel tapestry weave (10th or 11th cen.), p. 263
 Hernandez, Mateo, *Black Panther*, p. 22
 Holtz, *Abstraction*, p. 110
 Homer, Winslow, *The Boston Common*, May, 1858, p. 251
 Horowitz, Frank, *The Wise Man*, p. 190
 Hough, E. K., *Voyage of Life*, p. 176
 Houmère, Walter, *Anniversary*, p. 58; *Bateau Ivre*, p. 60; *Epicycloid*, p. 61; *Portrait of My Wife* (February cover)
 Huntley, Victoria, *Moonlight on the Mountain*, p. 228
 John, Augustus, *Two Boys*, p. 300
 Johnson, Edwin Boyd, *Mother and Child*, p. 229
 Jules, Mervin, *Rugged Individualist*, p. 230
 Kloss, Gene, *Eve of Green Corn Ceremony*, p. 228
 Kukuriniski, Russian poster, p. 268
 Kuniyoshi, *We Fight to Build a Free World* (poster), p. 268
 Lafever, Minard, *Design for A Front Door*, p. 290
 Lamont, Francis K., *Gallie Cock*, p. 25
 Latin-American metal work (Pre-Columbian): Gold and silver masks, p. 132, 133; Pelican staff-head of gold, p. 134; Peruvian silver doll, p. 134; Pendant of gold, silver and copper alloy from Colombia, p. 135
 Laurencin, Marie, *The Artist at Her Easel*, p. 18
 Latrobe, Benjamin, *Drawing for Bank of Pennsylvania*, p. 288; *Corn Capitals of Senate Chamber*, p. 289
 Lawson, Ernest, *Coenties Slip*, p. 293
 Lea, Tom, *The Hornet's Last Day*, p. 265
 Le Bas, *Etude du Dessin*, p. 140
 Lehmbrock, *Furious Man*, p. 211; *Kneeling Figure*, p. 298
 Levi, Julian, *Portuguese Girl*, p. 115
 Linquist, Hilding, *Dining room mural at Stockholm*, Sweden, p. 103
 Lipchitz, Jacques, *Marsden Hartley*, October Cover
 Loeb, Sidney, *Lincoln*, p. 153
 Luks, George, *The Little Madonna*, p. 297
 Lutz, Dan, *Jacob's Ladder*, p. 304; *I Got A Harp*, p. 305; *Reveling Church*, p. 306; *After Midnight*, p. 307
 Maillol, Aristide, *The Young Cyclist*, p. 300
 Marlet, *Academy of Art*, p. 140
 Martin, Fletcher, *Hill 609*, p. 265
 Matisse, Henri, *The Back*, p. 300; *The Red Dress*, p. 301
 Mattson, Henry, *Rocks*, p. 137
 Meissner, L. J., *Evening*, p. 229
 Merrill, Knud, *Deer*, p. 229

Meza, Guillermo, *Polyphemus*, p. 170
 Miller, Benjamin, *Nude*, p. 229
 Milles, Carl, *Orpheus*, p. 9
 Millet, Jean, François, *The Sower*, p. 214
 Modigliani, *Woman With a Necklace*, p. 17
 Morris, *Abstraction*, p. 110
 Morse, S. F. B., *The House of Representatives*, p. 236
 Munsell, Richard, *For Their Future* (poster), p. 267
 Nash, Willard, *Self Portrait*, p. 226
 Nylung, Gunnar, *Chimpanzee*, p. 104
 O'Gorman, Juan, *Souvenir of Chalma*, p. 169
 Orozco, José Clemente, *Golgotha*, p. 168
 Pelham, Peter, *Cotton Mather*, p. 83
 Persian textiles: Double-cloth (17th cen.) (detail), p. 260; Silk double-cloth (16th cen.), p. 261
 Peruvian textiles: Pile knot cap (1000 A. D.) (detail), p. 260; Tapestry cocoa bag, p. 263; Blue dyed cotton lace (Chimu period), p. 262
 Peruvian avenging angel of silver filigree, 18th century, p. 114
 Picken, George, *Convoy*, p. 137
 Pittman, Hobson, *Spring Morning*, p. 55
 Poor, Henry Varnum, *Portrait of Dr. Ralph D. Hetzell*, p. 54
 Portinari, *Festival, St. John's Eve*, p. 220
 Pottery, English in America, Made by Bernard Leach, William Gordon, Keith Murray and Michael Cardew, p. 56, 57
 Powers, Hiram, *The Greek Slave*, p. 44
 Prendergast, Maurice, p. *Ponte Della Paglia*, p. 297; *Summer*, p. 300
 Redon, Odilon, *Flowers*, p. 298
 Renoir, *Mother and Child*, p. 17
 Revere, Paul, *The Bloody Massacre*, p. 251
 Rice, William, *Tavern Sign*, p. 129
 Rimmer, William, *Saint Stephen*, p. 42; *The Falling Gladiator*, p. 45; *The Dying Centaur*, p. 46; *Fighting Lions*, p. 47; *Evening, or the Fall of Day*, p. 47
 Robus, Hugo, *Summer Afternoon*, p. 94; *Invocation*, p. 94; *Maternal*, p. 95; *Song*, p. 96; *Seven Virgins*, p. 97; *Spirit of Youth*, p. 98; *Wrestlers*, p. 98
 Rogers, W. A., *New York Street as the Futurists See It* (cartoon), p. 313
 Rönnebeck, A., *Chicken Pull*, p. 228
 Rossiter, Alfred, *Wooden Ladel*, p. 315
 Rowlandson, *Life Class*, p. 141
 Ruckers, Hans, *Oldest double harpsichord in existence*, p. 272
 Ruiz, Antonio, *Milkman and His Sweetheart*, p. 171
 Ryder, Albert, *Elegy*, p. 19
 Sargent, Henry, *The Tea Party* (November cover)
 Scheier, Mary and Edwin, *Pottery*, p. 315
 Schmitz, Carl L., *Harvest Thanksgiving*, p. 74
 Shaw, *Abstraction*, p. 110
 Shinn, Everett, *Open Air Theatre*, p. 294; *The Hippodrome*, p. 296
 Siqueiros, *Ceiling and Mexican Panel of Murals at Chillan*, p. 282; *Chilean Panel and Details*, p. 284, 285; *Mexican Panel and Details*, p. 287
 Sloan, John, *Anshutz on Anatomy*, p. 141; *The Cot*, p. 294
 Smibert, John, Benjamin Colman 2nd, p. 232; *Dean Berkeley with his Family and Entourage*, p. 85
 Smillie, James, *The Voyage of Life*, p. 176
 Smith, J. R., *Beacon Hill with Mr. Thurston's House from Bowdoin Street, 1811* (lithograph by J. H. Buford), p. 253
 Sokole, Miron, *Montauk Point, Long Island*, p. 27
 Soyer, Raphael, *Waiting Room*, p. 136; *Backstage*, p. 227
 Spanish poster, *Down with Fascism*, p. 269
 Spiro, Eugene, *Albert Einstein*, p. 16
 Steffen, Bernard, *Dusty Plowing*, p. 230
 Steig, William, *If you are good natured people step all over you: I mind my own business; Man at a musicale; Nerves*, p. 15; *Very few understand my works*, p. 36; *My trouble is purely organic*, p. 38; *These ailments are purely psychic*, p. 39; *Meditation will reveal all secrets*, p. 76
 Steinen, Poster for World War I, p. 268
 Sternberg, Harry, *Someone Talked* (poster), p. 3
 Steth, Raymond, *I Am an American*, p. 230
 Stimmer, Tobias, *Woodcut*, p. 272
 Stratton and Seymour, *Cast Iron Stove*, p. 290
 Swallow, W. W., *As The Earth Sings* (Pennsylvania Dutch Family), p. 25
 Swedish wood inlay for a cabinet door, p. 106
 Swedish Concert House, Wood inlay panel from, p. 103
 Tamayo, Rufino, *Horse and Lion*, p. 170
 Tenn, Svenskt, *Sideboard*, p. 104
 Thomas, Neil D., *Albert*, p. 303
 Troy, Adrian, *Day of Reckoning*, p. 230
 Turnbull, Alice, "Country Wedding," Linen Cloth, p. 15
 Umlauf, Charles, *Figure in Texas Limestone*, p. 73
 Urteaga, Mario, *Burial of an Illustrious Man*, p. 222
 Van Gogh, Vincent, *Self Portrait*, p. 299
 Velazco, José Maria, *The Valley of Mexico*, p. 202; *Self Portrait*, p. 203; *Rocks*, p. 203; *Promenade in the Vicinity of Mexico*, p. 204; *The Porphyry Rock of Tepeyac*, p. 204; *The Bridge of Metlac*, p. 205; *Group of Trees*, p. 206; *El Citlatetepetl*, p. 207; *The Volcanoes Seen from the Factory of St. Raphael*, p. 207
 Vernet, Horace, *Carle Vernet Sketching on the Battlefield*, p. 143
 Volz, Herman, *Lockout*, p. 230
 Von Riegen, William, *Speak Their Language Cartoon*, p. 154
 Warneke, Heinz, *Nittany Lion*, p. 69
 Watkins, Franklin, *Miss Rose Mary Thompson*, p. 70
 Weir, J. Alden, *Albert Ryder*, p. 19
 Wengenroth, Stow, *Harbor Light*, p. 229
 Whitney, Gertrude, *Woman and Child*, p. 62; *St. Nazaire Monument*, p. 63; *Buffalo Bill*, p. 64; *Gwendolyn*, p. 64; *Chinoise*, p. 65
 Wilson, E. A., *Hog Back Meeting-House*, p. 229
 Wilson, Sol, *The Twelfth Day*, p. 225
 Wolfe, Meyer, *This is the Enemy* (poster), p. 267
 Zamoiski, *Seated Woman*, p. 90

PHOTOGRAPHS

Abell, Walter, p. 148
 Abbott, Berenice, *Marie Laurencin*, p. 18; *Philip Evergood*, p. 254

Albright, Ivan, p. 49
 Armory Show, p. 301
 Architecture: Apartment house of tomorrow, p. 126; Asplund, Gunnar, Entrance court of Stockholm, Sweden's new crematory, p. 103; Courtyard of Värmland Museum, Karlstad, Sweden, p. 102; Farm workers' community, Uyba City, California, p. 123, 124; London plan of reconstruction: Piccadilly Circus, p. 164; Processional way from Buckingham Palace to Victoria Station, p. 162; St. Paul's Cathedral, p. 166, 167; Covent Garden, Drury Lane Theater and new Opera House, p. 165
 Niemeyer, Oscar, Casino, yacht club and island restaurant at Belo Horizonte, Brazil, p. 90, 91, 92, 93; Postwar Main Street, p. 127; Prefabricated demountable school at Vallejo, California, Fed. Works Agency, p. 124; Stoller, Ezra, Addition to Wheaton College, p. 122; TVA trailer houses in Tennessee Valley, p. 126; Stair hall of Stephen Salisbury House, p. 291
 House in Chillicothe, Ohio, p. 291; City Hall, New Orleans, p. 292; Wolf Creek Tavern, Oregon, p. 292; Washington Buildings, Providence, R. I., p. 292
 Artists for Victory Jury, p. 26
 Avery, Milton, p. 14
 Blind Students at Metropolitan Museum, p. 21, 22, 23
 Boughton, Alice, *Albert Ryder*, p. 19
 CEMA traveling show at Norwich Castle Museum, England, p. 266
 Centre County Art Center, interior, p. 53
 Colorado Springs Fine Arts Center, p. 200
 Coolidge, John, p. 20
 Cranbrook, Mich. Museum, p. 6, 7, 8, 9
 Dallas Museum of Fine Arts, p. 240
 Dayton Art Institute members hanging a painting, p. 231
 Denver Art Museum, Soldier studying exhibit of, p. 189
 Eakins, Thomas, Action Photos, 28, 29
 English girl workers of Ministry of Supply, p. 163
 Flint Institute of Arts gives art instruction to C. I. O. members' children, p. 193
 Gross, Chaim, in his New York Studio, p. 10
 Held, Julius, p. 270
 Honolulu Art Academy, Service men receiving instruction in "Native Lore for Castaways," p. 72; Mrs. Roosevelt Visits, p. 314
 Houmère, Walter and His Wife, p. 59
 Jacobi, *Albert Einstein*, p. 16
 Jury for Second National Exhibition of Paintings, by Negro Artists, Atlanta University, p. 190
 Kage, Wilhelm, Three Swedish Porcelains, p. 102
 Kelemen, Pál, p. 308
 Keppel, Frederick P., p. 238
 Holiday Shop, Metropolitan Museum of Art, p. 309
 Leningrad, 1941, School children putting up war posters in streets, p. 2
 Levitt, Helen, *Children Playing With a Broken Mirror*, p. 182
 Milles, Carl, p. 9
 Metropolitan Museum of Art symphony audience, p. 272
 Mother Moses, p. 310
 Mitchell, South Dakota, Soldiers' Center, interior, p. 152
 National Gallery of Art, Washington, D. C.: Italian Renaissance Room, p. 34; Sunday evening concert, p. 271
 Plastics: Laminated beam of U. S. Army Air Force Hangar at Grand Forks, N. D., p. 217; Plexiglas turret of a Douglas B-18A bomber, p. 219; Plywood boat hull, p. 219
 Radio cabinets, p. 218
 Portland, Oregon, Art Museum in 1892, interior, p. 216
 Pottery by Mary and Edwin Scheier, p. 314
 Radio station KNX, Los Angeles, central control room, p. 278
 Reproduction Processes (detail), p. 186, 187, 188
 Rhode Island Museum of Art Gallery Canteen, p. 30
 Rindge, Agnes, p. 234
 Rockwell, Norman, Interviewed by Mrs. Ingram Boyd, Jr. on Living Art Broadcast, p. 159
 Saarinen, Eliel, p. 7
 St. Louis People's Art Service Center, children's art, p. 66, 67, 68
 San Diego Fine Arts Gallery, Sailors watching children's sketch class, p. 149
 San Francisco Art Contact Bureau, Service Men Sketching at, p. 302; String Quartet of Men at, p. 303
 Saran, the new flexible tubing, p. 125
 Schaeffer Galleries, *Old Masters in New Settings*, Back cover of April
 Silk Screen Process, p. 4, 5
 Simonson, Lee, p. 52
 Springfield Museum of Art, (Mass.) Back Cover of May
 Stieglitz, Alfred, *Grasses—Morning*, Lake George, p. 180
 Strand, Paul, *Window, Ghost Town, New Mexico*, p. 181
 Tomorrow's Masterpieces Gallery at Macy's, p. 232
 Umlauf, Charles, p. 73
 Weegee, *Tenement Fire*, Brooklyn, p. 183

BOOKS REVIEWED

American Leonardo, *The* (Carlton Mabey), E. P. Richardson, p. 236
 American Pioneer Arts and Artists (Carl W. Drepperd), James Thomas Flexner, p. 156
 Art and Freedom (Horace M. Kallen), Charmion Wiegand, p. 194
 Can Our Cities Survive? (J. L. Sert), Frederick Gutheim, p. 76
 Come In and Other Poems (Robert Frost), Dorothy Tyler, p. 194
 Drawing the R.A.F. (Eric Kennington), Florence S. Berryman, p. 156
 Hellas, *A Tribute to Classical Greece* (Edited by Hugh Chisholm, Baron George Honyngden-Heune, and Alexander Koiransky), Frederick Gutheim, p. 195
 Museum as a Social Instrument, *The* (Theodore L. Low), John D. Morse, p. 36
 Persian Miniatures in the Fogg Museum of Art (Eric Schroeder) Florence S. Berryman, p. 157
 Roots of American Culture, *The* (Constance Rourke), Frederick Gutheim, p. 156
 Santos, *The Religious Folk Art of New Mexico* (Mitchell A. Wilder with Edgar Breitenbach), Sidney Janis, p. 317
 Twentieth Century Portraits (Monroe Wheeler), Florence S. Berryman, p. 77

An Announcement OF ESPECIAL INTEREST TO THE DIRECTORS OF
LEADING MUSEUMS AND THE PEOPLE OF THEIR COMMUNITIES

IN COOPERATION WITH THE
UNITED SEAMEN'S SERVICE and
WAR SHIPPING ADMINISTRATION

The Second Annual Art Exhibition by
MERCHANT SEAMEN OF THE UNITED NATIONS
IS AVAILABLE FOR NATIONAL CIRCULATION

IT IS with great pleasure that we announce the circulation of an exhibition of the work by Merchant Seamen of the United Nations. This exhibition, assembled by the *United Seamen's Service, Inc.*, is first being shown at the CORCORAN GALLERY OF ART, Washington, during December. It will be available for bookings following a New York showing at the GRAND CENTRAL GALLERIES in January and subsequent engagement at WILLIAMS COLLEGE, Williamstown, Massachusetts.

The selection and prize-winning awards were

made by a *Jury* composed of John Taylor Arms, Gordon Grant, Roland Clark, Jo Davidson, Raphael Soyer, Leon Kroll, and C. Powell Minnigerode. The exhibit consists of seventy-nine paintings and drawings.

The show will be available after February. For complete details as to cost, date for showing, works included, and other information, please communicate with Helen H. Cambell, Exhibition Secretary of The American Federation of Arts, Barr Building, Washington 6, D. C.

FOUNDED



IN 1909

THE AMERICAN FEDERATION OF ARTS

National Headquarters: Barr Building, Washington 6, D. C.

M1886
M1000